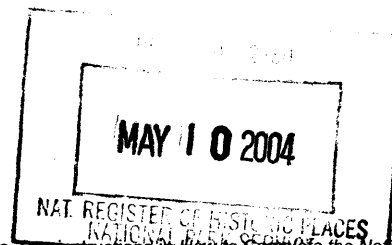


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions on How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Military Park Commons Historic District
other names/site number _____

2. Location

street & number Roughly bounded by Washington Pl., McCarter H'way., E. Park St. & Raymond Blvd. ☐ not for publication
city or town Newark ☐ vicinity
state New Jersey code NJ county Essex code 013 zip code 07102

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this ☐ nomination
☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property
☐ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant
☐ nationally ☐ statewide ☐ locally. ☐ See continuation sheet for additional comments.

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau _____

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet for additional comments.

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is:

- ☒ entered in the National Register.
☐ See continuation sheet.
- ☐ determined eligible for the National Register.
☐ See continuation sheet.
- ☐ determined not eligible for the National Register.
- ☐ removed from the National Register.
- ☐ other, (explain:) _____

Signature of the Keeper

Date of Action

Patrick Andrus

6/18/2004

5. Classification

Ownership of Property (Check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (Do not include previously listed resources in the count.)		
		Contributing	Noncontributing	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)			
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	37	14	buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	2	0	sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0	structures
	<input type="checkbox"/> object	9	0	objects
		48	14	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A**Number of contributing resources previously listed in the National Register**8**6. Function or Use****Historic Functions**

(Enter categories from instructions)

LANDSCAPE: park

COMMERCE: office building

COMMERCE: department store

COMMERCE: specialty store

DOMESTIC: multiple dwelling

INDUSTRY: factory

RELIGION: church

SOCIAL: clubhouse

Current Functions

(Enter categories from instructions)

LANDSCAPE: park

COMMERCE: office building

COMMERCE: specialty store

DOMESTIC: multiple dwelling

EDUCATION: school

RELIGION: church

VACANT/NOT IN USE

7. Description**Architectural Classification**

(Enter categories from instructions)

Renaissance

Italianate

Art Moderne

Materials

(Enter categories from instructions)

foundation stone, limestone, granite

walls brick, limestone, brownstone, terra cotta

roof metal, slate, composition

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8 Statement of Significance**Applicable National Register Criteria**

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria considerations

(mark "X" in all the boxes that apply.)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References**Bibliography**

(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☒ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Community Planning and Development

Architecture

Period of Significance

1870-1940

Significant Dates

1916

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Ely, Wilson and John

Guilbert and Betelle

10. Geographical DataAcreage of property Approx. 10 acres**UTM References**

(Place additional UTM references on a continuation sheet.)

1 18
Zone Easting Northing3
Zone Easting Northing2
4
☐ See continuation sheet**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared Byname/title Ulana D. Zakalak, Historic Preservation Consultantorganization Newark Preservation and Landmarks Committeedate February 21, 2003street & number 30 Linden Placetelephone (732) 212-8800city or town Red Bankstate NJzip code 07701**Additional Documentation**

Submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional items**

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Various

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 1

Military Park Commons Historic District
Newark, Essex County, NJ

Description

The Military Park Commons Historic District is a primarily commercial area, located in the central business district of the City of Newark, immediately north of the Four Corners Historic District, and surrounding Military Park. General geographic boundaries of the approximately ten block district include Washington Place on the north, McCarter Highway on the east, Raymond Boulevard on the south, and Halsey Street on the west. The district surrounds the largest of the three "commons" areas set aside by the founders of Newark in 1666. This six-acre park was historically known as the "middle commons," the "Training Ground" in the eighteenth century, and since 1800, as Military Park. Although now dominated by small retail establishments, the Military Park area was a prestigious residential area in the eighteenth and early nineteenth centuries, with mansions lining the streets. Beginning in the mid-nineteenth century, the neighborhood became the most prestigious shopping area of the central business district, and contained the largest concentration of department stores in the City of Newark, including the earliest and most elite of these stores, the Hahne and Company Department Store, as well as Plaut's, Kresge's and Goerke's (later S. Klein's), forming Newark's version of the "Ladies' Mile."¹ The district is also characterized by smaller-scale, brick and brownstone, Italianate-influenced commercial and former residential buildings, white glazed terra cotta clad, classically-inspired emporiums, piano showrooms, and downtown Newark's only major historic hotel, the Robert Treat, built for the 250th Anniversary of the founding of the City of Newark. The district has two churches: Trinity and St. Philip's Cathedral (Episcopal) and First Baptist Peddie Memorial Baptist, both already listed on the National Register of Historic Places. The remnants of the once-massive Passaic River waterfront complex of the Peter Ballantine & Sons Ale Brewery delineate the eastern edge of the district along McCarter Highway. The six-acre Military Park is an oasis of green as well as a repository for public sculpture and military memorabilia, containing Gutzon Borglum's largest Newark sculpture, the monumental "Wars of America" as well as Jacob Lipschitz's bust of John F. Kennedy, various cannons from Commodore Perry's 1852 flagship to the Orient, and a cannon captured in Cuba during the Spanish American War.

There are a total of 69 primary buildings in the historic district, two sites (Military Park and Monsignor Doane Park), and nine objects (eight are located within Military Park and one in Doane Park). There are two secondary buildings, a residential garage on Rector Street (contributing) and the underground commercial parking garage below Military Park (non-contributing). Of the primary buildings, 13 are Key, 43 are Contributing and 13 are Non-contributing. Of the 13 Key buildings, seven are already listed on the National Register of Historic Places. Of the eight objects, one object, the "Wars of America," is also listed on the National Register of Historic Places, three are Key, and four are Contributing. The non-contributing buildings fall into two categories: newer infill structures, and older, altered buildings with the potential for rehabilitation. Some of these older buildings are hiding behind applied signage such as large awnings and billboards, porcelain enamel panels from the 1940s, pebble aggregate panels from the 1960s, and in some cases, completely false fronts.

The area of the Military Park Commons Historic District is laid out on a bluff lying above the Passaic River, and is relatively flat topographically, dropping sharply towards the Passaic River, especially in the area of Rector Street. At Washington Street, the land begins to rise to the west as it begins its approach to the Watchung Mountains. The

¹ "Ladies' Mile" is the historic shopping area located on lower Broadway in New York City, between Eighth and Twenty-third Street. Beginning in the 1860s, the area became known for a new retailing phenomenon, the elaborate department store. It was an area populated by the carriage trade, where elegant ladies came to buy the finest objects in America. Doormen presided over emporium entrances; elaborate display windows beckoned shoppers and ornamentally-sculptured buildings lined Broadway. Although known for its department stores, Ladies' Mile also featured concert halls, theaters, galleries, interior decorators, and piano showrooms. In E. Cobham Brewster's Dictionary of Phrase and Fable, published in Philadelphia in 1898, he defines "Ladies' Mile" as "that part of Hyde Park which is most frequented by ladies on horseback or in carriages."

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National Register of Historic Places Continuation Sheet

Section Number 7 Page 2

Military Park Commons Historic District
Newark, Essex County, NJ

Military Park Commons Historic District is dominated by the widest street in Newark, Broad Street, with 132' at its greatest width. Individual blocks are relatively large in size and are lined with commercial buildings. Side streets are narrower, and are characterized by former residential buildings, the dominant form of building around 1900.

The architectural character of the Military Park Commons Historic District has been subject to stylistic and formal changes typical of the evolution of a residential neighborhood into a commercial area. The streets around Military Park were originally lined with smaller-scale, wood frame and masonry residential buildings. Although early nineteenth-century, wood-framed, commercial buildings are known to have existed, none remain. Attached, masonry commercial buildings erected between 1870 and 1940 dominate the historic district. Most of those built in the late nineteenth century, with a few notable exceptions, were no more than three- to five-stories high and three- to four-bays wide, an unimposing scale that encouraged pedestrian activity. The best example of this type of building is the Civil War-era row of connected, brick commercial buildings between 565 and 569 Broad Street (see photo 24). More prosperous nineteenth-century merchants sometimes occupied more than one small store, connecting and unifying a series of storefronts with an awning over the store windows. Except for the 1808 Symington/Continental House, the oldest building in the district, and the 1950s-era YM-YWCA, all of the buildings had uniform setbacks from the sidewalks (see photo 40). Buildings of various styles, probably adapted from more advanced models known to architects through books and journals, existed comfortably side-by-side.

Prior to the introduction of skeletal steel construction in the late nineteenth century, buildings of increased scale were limited. When the need for larger commercial space became apparent, and fireproof construction methods became better known, commercial buildings became larger-scale, eventually reaching towering heights of twenty-one stories as seen in the Military Park Building, at 60 Park Place, the tallest building in the district (see photo 1). Architectural decorative elements became more condensed as heights increased as well. Bodies of buildings became simpler, and ornament became concentrated at the base and attic of the structures, where pedestrians, and motorists, could see them, such as in the Firemen's Insurance Company at 8-12 Park Place (see photo 40), and the Robert Treat Hotel at 50 Park Place (see photos 42-44). In smaller scale buildings, skeletal steel construction allowed larger window display areas and the use of new, applied materials for exterior surfaces, such as glazed terra cotta panels. An excellent example of this method of construction can be seen in the Lauter Piano Company building at 591 Broad Street, and in its smaller-scale neighbor at 589 Broad Street (see photo 18).

The most significant grouping of residential buildings in the district, dating from the mid-to-late nineteenth century, can be found on Rector and Fulton Streets. The south side of Fulton Street comprises the most complete streetscape of attached houses in this part of Newark (see photos 36-38). Together with the relict residential neighborhood on Rector Street, Fulton Street represents the last of the late nineteenth century residential neighborhoods clustered around Military Park. Additional single residential buildings are scattered throughout the Military Park area, such as on Halsey Street (see photo 23) and on Central Avenue (see photos 20-21). Typically these are three-story, three-bay, attached, masonry buildings of either brick or brownstone, with brownstone detailing and Italianate or classicizing cornices. Many of these buildings are used for offices; some have been converted to retail uses. The 1808 Symington/Continental House at Park Place is the only remaining example of an early nineteenth century freestanding mansion which once dominated the park frontage.

Larger-scale, two-part, classically-ordered commercial blocks, sometimes of brick, but mostly clad with glazed white terra cotta, began appearing at the turn of the century. These housed diversified retail establishments on the ground floor, and large-windowed offices or halls on the second floor. The best examples of this type of building are found on Halsey Street (at Cedar Street – see photo 14) and at 571 Broad Street (although this building has been recently altered with refacing materials).

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Section Number 7 Page 3

Military Park Commons Historic District
Newark, Essex County, NJ

The ground floor storefront of the nineteenth century eventually gave way to the early twentieth century specialized department store. Newark's most famous and exclusive department store at the turn of the twentieth century was the Hahne's Department Store at 609 Broad Street, which opened in 1901 (see photo 17). This four-story, 13-bay building dominated the corner of Broad and New Streets as well as the western side of Military Park, influencing the development of Newark's "Ladies' Mile," a shopping area, which became known for its carriage trade. Its most major competitor, L. Bamberger and Company, opened its new building at 131 Market Street in 1912, in the Four Corners area, although Bamberger's store had more of a mass appeal. Other department stores in the Military Park area included L.S. Plaut's, which was taken over by Kresge's in 1923 (see photo 10), Snyder's (later McCrory's), and S.Klein's, all on the west side of Broad Street (see photos 11- 12).

Constructed in a variety of forms and styles, the piano showroom is a specialized commercial building-type found in Newark. Of the many piano enterprises found along Broad Street, the Griffith Piano Company at 605-607 Broad Street was the best known (see photos 17-19). Its headquarters, a small-scale skyscraper with eclectic ornamentation containing not only elaborate display areas but also recital halls and office space for the Griffith Music Foundation, was the largest of this building-type in the central business district. The Lauter Piano Company occupied the elaborate glazed terra cotta-clad and column-supported showroom at 591 Broad Street (see photo 18).

Elaborate historical revival influences became popular in the United States in the early twentieth century, and Newark architects followed the trend. The Little Theater at 562 Broad Street is the only example of an eclectic, historical revival building in the district; most of these architectural wonders are located in the Four Corners Historic District. The Little Theater is a Moorish Revival building complete with an Islamic minaret with keyhole openings, an ogee-arched dome, and a prayer balcony. The interior was designed to resemble an Arabian tent. Unfortunately, the theater is used exclusively for the showing of pornography and the elaborate interior no longer exists (see photo 26).

Like the Four Corners Historic District to the south, office buildings in the Military Park Commons Historic District fall into two categories: large and medium-scale, generally detached, skyscrapers. Other than the one large-scale, 21-story Military Park Building on Park Place, all of the tall buildings in the district are medium scale such as the 14-story Griffith Building, the 14-story Robert Treat Hotel, the 10-story Firemen's Insurance Company, the 10-story Wiss Building, and the nine-story Kresge's Department Store. The use of classicizing proportions and ornament, as well as rich materials such as limestone, glazed terra cotta and copper, is typical of these early twentieth century medium-scale skyscrapers.

The two churches located in the Military Park Commons Historic District are both listed on the National Register of Historic Places. Trinity and St. Philip's Cathedral (Episcopal) is the oldest church in the District, rebuilt after a fire in 1809, and considerably altered by Richard Upjohn in 1862. It is the second oldest church in Newark and is located within Military Park (see photo 2). Local architect William Halsey Wood designed First Baptist Peddie Memorial Church, at 572-584 Broad Street, in 1888 in the Richardsonian Romanesque style. This pink granite building is dominated by its 80' high dome and unusual towers (see photo 39).

The last type of building present in the Military Park area is industrial. A small concentrated area of industrial buildings remains at the end of Fulton Street on McCarter Highway. These buildings are remnants of the once-dominant Peter Ballantine & Sons Ale Brewery, which occupied both sides of McCarter Highway, and include the original malt house and bottling plant, now Newark Science High School and the Fraternal Order of Police, respectively. Patterned brickwork, classicizing and Romanesque Revival cornices and stone detailing unify the buildings, creating a sense of place (see photos 30-35).

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Section Number 7 Page 4

Military Park Commons Historic District
Newark, Essex County, NJ

The ephemeral nature of retailing, as well as the massive social changes which have characterized the evolution of downtown Newark, have left the Military Park area with moderate integrity. The city has literally been rebuilt several times. The largest buildings have fared the best with only minor changes to their ground floors. In some cases, only store windows and entrances have been altered. Smaller commercial buildings have suffered the most alterations. Most of them have had their ground floors altered by the removal of original windows and doors and their replacement with large modern display windows and steel doors. As early as the 1930s, many of these stores had their second or top floors covered with large panels or billboards to carry advertising. The current trend is to cover the second floors with large, flat awnings proclaiming the names and products of the stores on the ground floor. Upper stories continue to be used for storage or are vacant. Many of the second-floor changes are reversible.

The other major change to downtown Newark is the loss of public transportation and the greater emphasis on the automobile. This has resulted in a need for parking, a rather lucrative business in a densely developed downtown such as Newark's. Unfortunately this has meant the development of large, surface parking areas, especially at the eastern end of the district nearest McCarter Highway and along New Street on the western side. The creation of the New Jersey Performing Arts Center has also removed a considerable number of historic buildings which once bordered on Military Park.

Boundaries of the Military Park Commons Historic District were drawn to include the most significant buildings in the area north of Raymond Boulevard (the old Morris Canal) and south of Washington Park (the former "Upper Commons," most of which is in the James Street Commons Historic District). The Morris Canal formed a distinct boundary between the more retail-oriented Military Park commons area on the north, and the banking/insurance-oriented nature of the Four Corners area to the south. The James Street Commons Historic District forms the western boundary of the district. The New Jersey Performing Arts Center, McCarter Highway and large surface parking areas form the eastern boundary.

Military Park Commons Historic District Inventory

A **Contributing** Building is one which adds to the historic architectural qualities, historic associations, or archaeological values for which a property is significant because: a) it was present during the period of significance, and possesses historic integrity reflecting its character at that time or is capable of yielding important information about the period, or b) it independently meets the National Register criteria. In this document those structures independently meeting the National Register criteria are labeled **Key** buildings. Those labeled **Key/NRHP** are already listed on the National Register of Historic Places. A **Non-contributing** building does not add to the historic architectural qualities, historic associations, or archaeological values for which a property is significant because: a) it was not present during the period of significance, b) due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity reflecting its character at that time or is incapable of yielding important information about the period, or c) it does not independently meet the National Register criteria.

The following is the inventory of all buildings located within the Four Corners Historic District. All addresses are listed alphabetically according to street name and consecutively according to the street number.

Broad Street

559 Broad Street
Contributing

Block 22 Lot 20

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Military Park Commons Historic District
Newark, Essex County, NJ

Outbuildings: 0

559 Broad Street is a three-story, rectangular plan, brick and stone, commercial building with two principal facades, six bays facing Washington Place and two-bays facing Broad Street. A tri-partite horizontal division of spaces into base, body, and attic articulates the c. 1900, classicizing building. The base of the building is composed of retail spaces with replacement plate glass windows, door and corrugated metal screen walls. Above the first story, ornamented window clusters with segmentally arched heads occupy the body of the building, forming two-story bays. Queen Anne-influenced ornament includes a shingle-like stone attic, an ornate scroll-bracketed cornice, and a stylized frieze. The attic parapet is further detailed with shield-like cartouches.

The only surviving example of the late nineteenth century ornate style in this area, this building serves as a contrast to its modern and classicizing neighbors. Situated on property once owned by Peter Ballantine, the building was known as the posh "Washingtonian Restaurant" in the early twentieth century (see photos 24-25).

558-560 Broad Street Block 14 Lot 7, 8

Contributing

Outbuildings: 0

560 Broad Street is a five-bay, three-story, rectangular plan, attached, masonry, commercial building, constructed c. 1920. Characterized by the white, City Beautiful palette, the glazed terra cotta façade is divided into two parts: a two-story body separated from an attic by an entablature. The paneled corner pilasters end in festooned cartouches immediately below the second story cornice. Above the modillion-supported cornice is the third floor, or attic story. This story is finished with a segmentally arched, pedimented parapet. The ground floor has been altered to accommodate a more modern retail appearance. A former automobile showroom for Foley Chevrolet, the building is 25 feet wide by approximately 181 feet long and can be accessed by an alley in the rear (see photo 26).

561 Broad Street Block 22 Lot 21

Contributing

Outbuildings: 0

561 Broad Street is a two-story, rectangular plan, brick, vernacular, commercial building. The c. 1920 store features an altered, ground floor retail space, and an upper floor fenestrated with a transomed, Chicago window. The brick façade is outlined with contrasting stone coping.

562-564 Broad Street Block 14 Lot 4

Contributing

Outbuildings: 0

562-564 Broad Street, the Little Theater, is a three-story, single-bay, eclectic commercial building facing Washington Park. The building is "L"-shaped in plan, with a narrow entrance bay on Broad Street in the form of an Islamic minaret. Although the ground floor has been altered with an artificial stone facing enframing the replacement doors, the Moorish Revival influence is still evident in the upper stories. Islamic-inspired ornament includes a prayer balcony, ogee-arched striped dome, mosaic detailing around a keyhole window, and exposed joist ends at the top of the minaret. The theater was actually created out of an automobile dealership. The garage was rebuilt as the auditorium; the showroom was turned into stores, and the theater lobby was constructed in the ten-foot wide driveway. The Little Theater was designed by the architectural firm of Harris and Sohn, and won a Broad Street Association award for architectural harmony in 1930, the year it was built. The theater was built by the Newark Motion Picture Guild as a bastion of silent films, mostly foreign; an organ, which has been removed, accompanied the pictures. The theater fell into receivership within a year of its opening. Sidney Franklin became the manager in 1932, and he his wife, Violet, bought the building in 1948. The Franklins lived in the second-floor apartment until shortly before their deaths in the 1960s (it has been vacant since

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Military Park Commons Historic District
Newark, Essex County, NJ

The building is characteristic of the historical revivalism commonly used in theater buildings of this period. The original interior was designed to resemble an Arabian tent, although apparently the interior has been somewhat altered. A photograph of the interior, taken in 1988, shows a screen set on a stage with a proscenium arch decorated with Islamic arched openings, most likely to accommodate speakers and air handling systems. Unlike many of the theaters in Newark, the Little Theater was built as a cinema rather than as a vaudeville or live performance theater, and could seat approximately 300 patrons. The theater shows pornographic movies exclusively (see photo 26).

563 Broad Street, the C. J. Simon Building, is a two-story, single bay, rectangular plan, stone-faced, commercial building, originally constructed c. 1920, as the Colonial Trust Company. Articulated by severe classicism, the building is basically a triumphal arch motif, dominated by a two-story, round-arched entrance. Acanthos capitals support the door surround. The classicizing entablature is ornamented with a low relief frieze of griffins. An unornamented, shallow parapet surmounts a blank attic. The windows and doors are replacements (see photo 24).

565 Broad Street, the Washington Florist, is a four-story, three-bay, rectangular plan, brick, commercial building, originally constructed c. 1865. Most likely built as a mix of commercial and residential use, the building is articulated by the Italianate influence in its use of a scrolled bracket-supported wooden cornice, regular placement of windows, and ornamental tin and tile work in the vestibule. The first story has a replacement, plate glass storefront. A modest example of late nineteenth-century urban architecture, it is one of three adjoining buildings of similar scale, material, age, style and function (see photo 24).

567 Broad Street is a four-story, three-bay, rectangular plan, brick, commercial building, originally constructed c. 1865. Most likely built as a mix of commercial and residential use, the building is articulated by the Italianate influence in its use of a scrolled bracket-supported wooden cornice, regular placement of windows with arcuated brick lintels, and ornamental corbelling above each window. The larger second-story window openings occupy the entire width of each bay, while the smaller third and fourth story windows are separated by vertical brick pilasters. The façade as a whole is flanked by brick pilaster strips that run from the second story to the cornice line and are capped by ornamental woodwork. The first story has a replacement storefront. A modest example of late nineteenth-century urban architecture, it is one of three adjoining buildings of similar scale, material, age, style and function (see photo 24).

569 Broad Street is a four-story, three-bay, rectangular plan, brick, commercial building, originally constructed c. 1865. Most likely built as a mix of commercial and residential use, the building is articulated by the Italianate influence in its use of a scrolled bracket-supported wooden cornice, regular placement of windows with segmentally-arched and

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Military Park Commons Historic District
Newark, Essex County, NJ

moulded stone lintels, and ornamental corbelling forming belt courses at the sill levels and the springing block level of the window lintels. The second-story window openings have been combined into a single plate-glass window, most likely to accommodate additional retail space on the second floor. The first story has a replacement storefront. A modest example of late nineteenth-century urban architecture, it is one of three adjoining buildings of similar scale, material, age, style and function (see photo 24).

566-570 Broad Street Block 14 Lot 1

Non-contributing

Outbuildings: 0

566-570 Broad Street is a large, 14-story, corner office building, constructed c. 1960. The brick building has an applied grid with porcelain enamel panels alternating with windows. This office building replaced the Broad Theater (see photos 26-27).

571-577 Broad Street Block 22 Lot 26

Non-contributing

Outbuildings: 0

571-577 Broad Street is a two-story, multiple bay, irregular trapezoid plan, brick, commercial building, originally constructed c. 1900 as a business block. It occupies a prominent location on the corner of Broad Street and Central Avenue, with five-bays on Broad Street and eight bays on Central Avenue. The corner of the building is canted and contains an entrance to the corner store. Additional doors and replacement store windows dominate the ground floor, with a door per bay. Chicago-style windows articulate the second floor. The building originally featured a scroll bracket-supported wood cornice; it was removed in the most recent renovation of the building. The roofline is sparsely crenellated; the crenellations correspond with the pilasters separating the window bays (see photo 24).

579 Broad Street Block 18 Lots 11-15

Non-contributing

Outbuildings: 0

579 Broad Street is a five-story, three-bay, rectangular plan, vernacular commercial building constructed c. 1960. Known as the Kislak Building, for a local real estate firm, it is clad with a steel grid and porcelain enamel panels (see photos 19-20, 24).

572-584 Broad Street Block 15 Lot 10

Key/NRHP

Outbuildings: 0

572-584 Broad Street is the First Baptist Peddie Memorial Church, built in 1888 and designed by local architect William Halsey Wood. An 80' high dome, unusual towers, and incised and sculptural stonework dominate the pink granite church. The church features a unique 600-light gaslight system on the interior and a huge seating capacity relative to its outward appearance. Thomas Peddie, former mayor of Newark and local philanthropist, donated the money for the construction of the church, giving Wood a blank check (NPLC, "Newark's Historic James Street Commons," 1989). Peddie made his money in the manufacture of leather trunks. Wood was also responsible for the design of the Clark Mansion in the North Ward, and was a competitor in the design competition for the Cathedral of St. John the Divine in New York. The building was listed on the National Register of Historic Places on October 30, 1972. Please refer to the National Register of Historic Places nomination form for further information (see photo 36, 38, 39).

583-587 Broad Street Block 18 Lot 16-18

Non-contributing

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Outbuildings: 0

583-587 Broad Street is a two-story, three-bay, rectangular plan, heavily altered, vernacular, commercial building constructed c. 1900 (see photos 18-19).

589 Broad Street Block 18 Lot 19

Contributing

Outbuildings: 0

589 Broad Street is a three-story, three-bay, rectangular plan, Renaissance Revival-inspired, commercial building, constructed c. 1920, and utilizing the white palette of the City Beautiful movement. The glazed, terra cotta façade is articulated by a scroll-bracketed cornice, a low-pitched shingled overhang, a recessed window complex, and a marble-faced ground story with a granite base. The individual window groupings are characterized by transoms and are divided by colonettes. Several stylistically inappropriate commercial signs are attached to the façade. In 1940, the building housed the F.A. North and Company piano store (see photos 18-19).

591 Broad Street Block 18 Lot 20-21

Key

Outbuildings: 0

591 Broad Street is a four-story, three-bay, rectangular plan, Renaissance Revival-inspired, commercial building, constructed c. 1920, and utilizing the white palette of the City Beautiful movement. The building was constructed as the headquarters, showrooms and auditorium, Lauter Hall, of the Lauter Piano Company. Typical of small-scale commercial buildings of the first quarter of the twentieth century, it is steel-framed, yet ornamented with classicizing motifs, many of which have survived. The stone façade is articulated by an ornately moulded and bracketed cornice, attic windows separated by rectangular panels with meander patterns, and a Greek Revival-influenced first floor cornice. Plain stone surrounds enframe recessed second and third story window groupings, which are embellished with ornamental metalwork. The ground story, which was originally articulated by columns, has been completely altered with replacement storefront windows, doors, synthetic siding and signage. The Lauter Piano Company specialized in the Lauter-Humana Player Piano. It also advertised a complete stock of music rolls and Victor records. The factory for the manufacture of Lauter Pianos was located at 58-58 Lackawanna Avenue across from the Lackawanna Train Station. The building, at 591 Broad Street, is being converted into a gallery for Aljira Inc. (see photos 18-19).

595-599 Broad Street Block 18 Lot 22-24

Contributing

Outbuildings: 0

595-599 Broad Street is a two-story, three-bay, rectangular plan, Art Moderne-influenced commercial building. Constructed c. 1940, the limestone framed building is articulated by an aluminum grid containing horizontal strips of stone tile panels alternating with window glass. The main entrance is in the north bay with two retail bays to the south (see photos 18-19).

601-603 Broad Street Block 18 Lot 25-26

Contributing

Outbuildings: 0

601-603 Broad Street is a three-story, three-bay, rectangular plan, Art Moderne-influenced commercial building. Constructed c. 1940, the limestone framed building is articulated by an aluminum grid containing horizontal strips of stone tile panels alternating with window glass. The main entrance is in the north bay with two retail bays to the south (see photos 18-19).

605-607 Broad Street Block 18 Lot 27-28, 77

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Key/NRHP

Outbuildings: 0

605-607 Broad Street is the 14-story brick and stone-faced Griffith Building, designed in 1927 by George Elwood Jones for the Griffith Piano Company and Foundation. It is a small-scale skyscraper with eclectic ornamentation. Typical of high-rise buildings in Newark of this period, the owner occupied the prime spaces, including piano showrooms and an auditorium, and the upstairs offices were rented to a variety of tenants. In the case of the Griffith Building, medical professionals and attorneys rented most of the offices. The building also housed the offices of The Contemporary Club of Newark, the First Church of Christ Scientist and the Essex County Symphony Society. The building was the headquarters of the Griffith Music Foundation, a philanthropic institution headed by Mrs. Parker O. Griffith. From 1938 to 1958, the Griffith Music Foundation held concerts with artists of international renown in Symphony Hall on south Broad Street. The Foundation conducted educational programs, high-level auditions for New Jersey-based musicians, theatrical productions and sponsored musical ensembles of all kinds to educate thousand of New Jersey school children. The Griffith Building was listed on the National Register of Historic Places on May 24, 1984. It has been vacant for some time, and is awaiting redevelopment. Please refer to the National Register nomination application for further information (see photos 17-19).

608-612 Broad Street

Block 124 Lot 2

Key/NRHP

Outbuildings: 0

608-612 Broad Street is the address of Trinity and St. Philip's Cathedral (Episcopal), first built as Trinity Church around 1744, rebuilt after a fire in 1809, and considerably altered in 1862 by noted architect Richard Upjohn. The church is located at the northern end of Military Park. The second oldest church in Newark, it was started after Colonel John Ogden, a member of the old First Church, severed relations with that congregation in 1732 after he violated the church laws prohibiting laboring on Sunday. Ogden was censured after harvesting wheat on Sunday to avert the effects of an oncoming thunderstorm. He joined a small sect of Episcopalians and soon became their leader. Together, the group petitioned the Town Council for part of the town's public lands for their church, correctly arguing that they were as much descendants of the original settlers as were members of the Presbyterian Church, hence the location of the church in the green set aside for military drilling. The church was not recognized until 1746, when King George II granted it a charter. Trinity Church was designated a cathedral in 1944, and merged with St. Philip's in 1966. St. Philip's, a predominantly African-American congregation, had lost their church to a fire the previous year. The merger created the first predominantly black Episcopal cathedral in the United States. The building was listed on the National Register of Historic Places on November 3, 1972. Please refer to the National Register nomination application for further information (see photo 2).

586-602 Broad Street

Block 15 Lot 1-9

Non-contributing

Outbuildings: 0

586-602 Broad Street is a nine-story, multiple bay, International style, brick-clad, institutional building, constructed in 1955, as the YM-YWCA building. The building is set on a two-story base, with a cantilevered seven-story top section, and is articulated by horizontal bands of windows and no detailing. The building opened in 1955 as the first combined YM-YWCA building in the country at a cost of 3.3 million dollars. Although a good example of the International style in Newark, the building is less than 50 years of age and does not qualify for the National Register of Historic Places (*Newark Sunday News Magazine*, May 1, 1955) (see photo 40).

614-706 Broad Street

Block 124 Lot 1

Key (site): Military Park

Key (object): "Wars of America" already listed on the National Register of Historic Places (see photo 3)

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Key (objects): "General Philip Kearny" by Henry Kirke Brown; "Frederick T. Frelinghuysen" by Karl Gerhardt; "John F. Kennedy" bust by Jacques Lipschitz.

Contributing (objects): Two (2) Commodore Perry cannon, one (1) Spanish American War Howitzer cannon, Jersey Blues plaque.

Outbuildings: 1 parking garage with attached elevator kiosks including the NJPAC cafe (non-contributing)

614-706 is the location of the six-acre Military Park, the original Middle Commons of the seventeenth century New England town plan that is downtown Newark. The obtuse triangular park has its hypotenuse along Broad Street, and its other two legs along Park Place and Rector Street. The park is crossed in several places by paved paths and is ornamented with monuments relating to Newark's history, the most notable being the "Wars of America" monument, designed by famed sculptor Gutzon Borglum in 1926, who was also responsible for carving the Presidents' faces on Mount Rushmore. The "Wars of America" is a monumental, bronze, group sculpture dedicated to the defense of the United States. It was commissioned according to the bequest of Amos Hoagland Van Horn, who bequeathed \$100,000 for that purpose. The heroic grouping of 42 figures and two horses, all set in motion, and its accompanying Tudor sword-shaped reflecting pool setting, was listed on the National Register of Historic Places on October 24, 1994. Please refer to the National Register nomination application for further information.

Other monuments include a statue of Civil War hero, Brigadier General Philip Kearny, unveiled in 1880 before prominent witnesses such as General Grants and Sherman, and a 1916 tablet that commemorates the Jersey Blues of the French and Indian Wars. Two cannons from Commodore Perry's 1852/1854 flagship to the Orient, and an 1845 Howitzer cannon from the Spanish American War are also on view. A 1906 Liberty Pole marks the southern edge of the park inside the memorial garden dedicated to the memory of John F. Kennedy in 1966. The park also features the oldest elm tree in Newark, a vestige of the time the park was edged with stately elm trees. In the middle of the park, north of the "Wars of America" and where the main park paths intersect, is a marble cup-shaped trough inscribed with the expression "My cup runneth over," a gift of Moses Plaut, noted Newark merchant and proprietor of the Plaut Department Store (the "Beehive"), to the City of Newark in 1928. Elevator, stair and ventilator kiosks that serve the underground parking lot mar the park. For the purposes of counting resources, only the largest sculptures and cannons are considered, as they are both substantial in size and scale. The underground parking garage, which was constructed in the 1960s, and its auxiliary kiosks are considered one non-contributing building.

The statue of **General Philip Kearny** by American sculptor Henry Kirke Brown (1814-1886) was the first public sculpture placed within the city. The bronze statue, originally commissioned in 1873 by the State of New Jersey for Statuary Hall in Washington D.C., was on exhibit in the State House in Trenton before being relegated to a cellar where it was found in 1879. A committee of Civil War veterans under the chairmanship of Cortlandt Parker arranged to have the work brought to Newark. Generals Ulysses S. Grant and George B. McClellan were present at the dedication ceremonies in 1880. The statue was placed in the southern end of Military Park, moved in 1925 to accommodate the "Wars of America" sculpture and repositioned in 1961. Henry Kirke Brown, a native of Massachusetts, was one of the first American sculptors to attempt bronze casting in this country. He maintained a studio in Brooklyn until moving to Newburgh, New York in 1857. His most famous work is the equestrian statue of *George Washington* in New York's Union Square. There are notable statues of Abraham Lincoln by Brown in Union Square and Prospect Park, Brooklyn, one of *DeWitt Clinton* in Greenwood Cemetery, Brooklyn, and a *General Nathaniel Greene* in Statuary Hall, Washington (*Newark Museum Quarterly*, Winter 1975: 10).

General Philip Kearny was Newark and New Jersey's first genuine hero of the Civil War. A one-armed professional soldier, he took over the command of the New Jersey Second Regiment in July 1861 after the fiasco at Bull Run. He converted the sloppy regiment into a well-disciplined fighting force and led them in the Virginia Peninsula Campaign during the spring of 1862. Admired by both sides of the conflict, the Confederates nicknamed Kearny "the One-Armed Devil" (see photo 5). Kearny's nadir came in the late afternoon of September 1, 1862 at Chantilly, Virginia. During the

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course of wild fighting, an electrical storm blew through the area. Kearny rallied his troops, charging the front line. He was killed in a hail of Confederate bullets (Cunningham 1966: 156).

The Citizens of Newark through the Board of Trade commissioned the statue of **Frederick T. Frelinghuysen** in 1904. The sculptor was Boston native Karl Gerhardt (1853-1940). It is a bronze figure on a pedestal. Although unveiled in 1904, the statue was repositioned within the park in 1961. Frederick T. Frelinghuysen was a lawyer and member of the prestigious Frelinghuysen family (son of Theodore, second mayor of Newark and vice-presidential candidate on the Whig ticket with Henry Clay in 1844). He was a United States Senator and President Chester A. Arthur's Secretary of State. He was also one of the founders of the Newark Public Library and the president of Mutual Benefit Life (Cunningham 1966: 119, 144, 261) (see photo 7).

The bust of **John F. Kennedy** was commissioned by a citizens' committee formed to erect a monument to the late President on behalf of the men, women and children of Essex County. Jacques Lipschitz (1891-1973), a sculptor of international renown was hired to sculpt the bronze bust. Lipschitz was born in Lithuania, educated in Paris where he aligned himself with the Cubists, and immigrated to the United States in 1941. Lipschitz maintained a studio in Hastings-on-Hudson and one in Italy near Lucca after the World War II. His first commissioned work in the United States was for the Philadelphia collector, Albert C. Barnes. His work is represented in the collection of many major museums and institutions. The bust of John F. Kennedy was placed on a granite pedestal designed by the local architectural firm, Frank Grad and Sons (now the Grad Partnership). The sculpture was unveiled in 1965 (*Newark Museum Quarterly*, Winter 1975: 21) (see photo 8).

The **Spanish-American War cannon** was taken from the Morro Battery in the hills of Santiago de Cuba, one of several batteries protecting the Santiago de Cuba Harbor, on the southeast coast of Cuba, during the Spanish-American War. It was cast in 1848 from old Spanish cannon and set up to guard the narrow neck of the harbor entrance. General William R. Shafter ordered his soldiers, many of whom were from the Newark area, to storm the battery. They successfully captured the battery, and upon returning to the United States, brought the cannon with them. The cannon was presented to the City of Newark on July 4, 1899. The cannon is highly ornamented, with the barrel inscribed with "Marques de Ustarez, 1738" (*Newark Star*, September 25, 1934) (see photo 4). Flanking the Spanish cannon are **two cannons** from the United States stern wheel steamer, *Mississippi*, Commodore Perry's flagship to the Orient in 1853. These cannons, which also took part in the Civil War, were brought to Newark in 1906 (*Newark News*, March 18, 1959) (see photo 6).

The significance of the park is primarily historical. Laid out by Robert Treat as a training ground, the park is present on the first extant map of land allotments, dated 1667. Today it provides important environmental variety in a highly developed cityscape. The park was marred by the addition of an underground parking garage along its northern side in 1960. As a result of this construction, some of the statues were repositioned. Various kiosks were placed within the park to accommodate elevators, stairwells, and ventilation shafts, as well as entrances and driveways.

609-633 Broad Street
Key/NRHP
Outbuildings: 0

Block 18 Lot 39

609-633 Broad Street is the four-story, three-bay, trapezoidal plan, brick, classicizing, Hahne and Company Department Store building. Constructed in 1901, it is the oldest department store building in Newark. It occupies a major portion of the block, and fronts on Broad, New and Halsey Streets. It has been vacant since the late 1980s and is awaiting redevelopment. The building was listed on the National Register of Historic Places on August 30, 1994. Please refer to the National Register nomination application for further information (see photos 17, 19).

665-671 Broad Street

Block 51 Lot 59, 1

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Contributing

Outbuildings: 0

665-671 Broad Street is a ten-story, three-bay, "L"-shaped, classicizing commercial building, built for the Wiss Company, the premier, internationally-known, Newark-based manufacturer of scissors and shears, and retail jeweler. Constructed in 1910, the white stone, terra cotta, and pressed metal-clad building is characterized by typical tri-partite division of spaces into base, body and attic, and is crowned by a tri-partite roofline balustrade. The building's vernacular applied ornament includes an invented order of pilaster strips separating the windows, engaged decorative pendants below the cornice, stylized cornice ornament at the base level, and mouldings composed of vertical ranks of beads. Ornate metal frames surround the bays of the window groups. Originally marble-faced, the ground floor has been altered with a variety of commercial signs. Architect Henry Baechlin, who also participated in the design of Symphony Hall, designed the Wiss Building. The ground floor originally housed the Wiss Jewelry Store, the retail division of the scissor and shear manufacturer, as well as smaller retail tenants such as the Lee Anna Hosiery Shop and the Broad Street Linen Shop (Newark City Directory 1935 and 1940). The retail division sold not only its line of exclusive scissors, but china, diamonds, watches and silverware. The firm had their own commissioned line of Lenox China, as well as silverware, under the name Wiss and Sons. Established in 1848, the store's motto was "A diamond for every purse." Smaller retail establishments, such as the Art Craft Book Store, rented upper floors, as did many lawyers, medical professionals and the Wiss Realty Company, the real estate division of the Wiss family (see photo 16).

673-675 Broad Street

Block 51 Lot 62

Non-contributing

Outbuildings: 0

673-675 Broad Street is a two-story, single bay, rectangular plan, commercial building housing "Newark Drugs." The building has been altered beyond recognition. In 1940, the building housed the Edre Beauty Salon, Parks Haberdashery and Dugan Brothers Bakers (see photo 15).

677 Broad Street

Block 51 Lot 64

Contributing

Outbuildings: 0

677 Broad Street is a two-story, single bay, stone and glass, Art Moderne-influenced, rectangular plan, former retail building. Located at the northwestern corner of Broad and West Park Streets, the c. 1930 limestone-clad building is characterized by smooth surfaces, a curved wall at the street intersection, an organic chevron-ornamented frieze and an overall horizontal emphasis. Further Art Moderne influence can be seen in the arrangement of the glazed surfaces: windows and glass brick are arranged in an asymmetrical pattern of large planes across the building's two principal facades. A continuous strip of storefront windows wraps around the curved corner of the building and encompasses the main entrance that is further emphasized by stylized relief ornamentation. The sleekness of the building surfaces is marred by the presence of the roll-down security gates, an unfortunate necessity in an urban landscape. In 1935, the building housed the Loft's candy store on the ground floor with other retail establishments on the upper floors. In 1940, the store housed Jordan's Store (Newark City Directory 1935 and 1940) (see photos 15-16).

679-681 Broad Street

Block 52 Lot 32

Contributing

Outbuildings: 0

679-681 Broad Street is a three-story, five-bay, brick, rectangular plan, Colonial Revival-influenced, commercial building. Located at the southwestern corner of Broad and West Park Streets, the building was constructed in 1933 as Schrafft's Restaurant. The building is articulated by Flemish bond brickwork, applied classicizing ornament executed in limestone such as a strongly projecting cornice, a blank frieze, stone surrounds on the first floor, round-arched windows, and swag relief panels. The multi-pane, double hung windows extend along both the Broad Street and West

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Park facades. The ground floor has been altered with inappropriate materials. The building now houses a retail operation on the ground floor; it appears that the upper floors are vacant. Schrafft's originated in Boston in 1898, and by 1934, had spread to 42 stores in the New York metropolitan area. Originally a candy manufacturer, the Schrafft's confectionery-soda fountain stores served as retail outlets for the company's sweets. Schrafft's was one of the first restaurant chains to perfect a "signature style" of interior décor including walnut woodwork and early American period furniture. The Riese restaurant group acquired the chain of restaurants in 1973 (Jackle 2002: 20) (see photo 11, 16).

683-687 Broad Street Block 52 Lots 34

Non-contributing

Outbuildings: 0

683-687 Broad Street is a three-story, commercial building, hidden behind a complete replacement façade and signage.

683 Broad Street was at one time a four-story, five-bay, brick, rectangular plan, Italianate-influenced, commercial building, constructed in 1887, as the Hartdegen and Company store. According to historical photographs, a frieze located beneath the replacement façade bore the inscription "1887." It is unclear how much of the original façade remains beneath the replacement façade. The building is connected to 685 Broad Street by its replacement façade. The remains of this Italianate building constitute the oldest vestiges of commercial architecture on the block (see photos 11-12).

689-691 Broad Street Block 52 Lot 38

Contributing

Outbuildings: 0

689-691 Broad Street, the former S. Klein on the Square, is an eight-story, five-bay, brick, rectangular plan, eclectic, commercial building. The cornices, pilaster order, and segmentally arched lintels of the eighth story windows are among the Italianate features that are freely combined in glazed terra cotta with medieval features such as a crenellated parapet, and repeated shield motifs. The entrance is enframed within a moulded surround and is further emphasized by low-relief ornament and a strongly projecting marquee. A blue metal S. Klein sign obscures two-thirds of the façade. The building goes through the block to Halsey Street.

Prolific Newark architect, William E. Lehman, designed the building in 1923, as part of the Goerke's Department Store complex. The building won a certificate of architectural merit from the Broad Street Association in the year of its completion. In 1937, it became Hearn's Department Store, and in 1949, it was taken over by S. Klein on the Square. Although threatened with vacancy, neglect, and deterioration, the building is prominently located on the edge of Military Park (see photos 11-14).

693-695 Broad Street Block 52 Lot 39

Contributing

Outbuildings: 0

693-695 Broad Street is a five-story, two-bay, brick, rectangular plan, classicizing, commercial building, characterized by a rectilinear, grid-like appearance. The early twentieth century building is articulated by a classicizing façade with a modillion-supported cornice, Ionic order brick pilaster strips, and festooned end-brackets at the roofline cornice level. Fenestration consists of tri-partite window groups separated by vertical strips and topped with transoms. The ground floor has been somewhat altered with storefront changes and intrusive signage. Built around 1905, during the peak of department store construction in Newark, this building was first occupied by the J. Lissner Department Store and was later part of the Goerke complex. The ground floor also housed a Loft's candy store and a Burt's Shoes in 1940 (Newark City Directory 1940). The upper floors are vacant and their windows have been boarded up (see photos 11-12).

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697-705 Broad Street Block 52 Lot 41, 4

Contributing

Outbuildings: 0

697-705 Broad Street is a four-story, 11 bay, brick, rectangular plan, Art Moderne-influenced, commercial building, designed in 1923 by noted Newark architect, William Lehman. Located at the northwestern corner of Broad and Cedar Streets, it was originally built to house Snyder's Department Store, but was altered with glazed terra cotta tiles around 1940 to accommodate a new tenant, McCrory's. Art Moderne influence is evident in the unrelieved, glazed wall treatment, contrasting horizontal spandrel panels, and incised fluting on the vertical strips, which separate the windows. The lettering on the "McCrory's" signs was of the same stylistic period. The ground floor façade consists entirely of large, plate glass display windows and entrance doors. The building originally had a first floor marquee spanning the entire length of the façade and extending around the Cedar Street elevation. The original vertically-hung sign still exists at the southeast corner of the building although it now advertises the new store, Valu-Plus (see photos 11-12).

715 Broad Street Block 53.01 Lot 38

Key

Outbuildings: 0

715 Broad Street is a nine-story, eight-bay, rectangular plan, brick-faced, steel-framed, classicizing, commercial building. Occupying the entire block surrounded by Broad, Cedar, Halsey Streets and Raymond Boulevard, the former Kresge's Department Store (followed by Two Guys), is now the headquarters of Newark Public Schools (Board of Education) as well as other state agencies. The building features typical classicizing, tri-partite division into horizontal spaces: base, body and attic. The limestone-clad basement supports a brown brick body, and a two-story, fenestrated attic, capped by a full entablature. Classicizing ornament includes a strongly projecting bracketed copper cornice; colossal and single story pilaster orders (Ionic on the ground floor and Composite elsewhere), and a minor limestone entablature above the base of the building. Diaper-patterned brickwork panels, stone cartouches, and sculptural relief panels further embellish the façade. There are entrances throughout the building; however, the main entrance is in the middle of the Broad Street façade. One of the most popular department stores in Newark, it once had a rooftop restaurant and a tenth floor weather observatory. Kresge's motto was "Easiest to reach...Pleasantest to Shop In..." There are still retail operations on the first floor of the building. The building is also known by the addresses 124 Halsey Street and 2 Cedar Street. It forms the southern anchor of the Military Park Commons Historic District.

This prominent Broad Street site was once occupied by the early Newark department store, L.S. Plaut's "The Beehive." Prior to the construction of Raymond Boulevard, the building's southern elevation faced the open Morris Canal, a major dividing line between the north and south commercial ends of Broad Street. The present building was the recipient of a 1926 Broad Street Association award for architectural merit. It was designed by the Starrett Building Corporation. The Newark City Subway once operated a spur line station in the basement. Although not used, the station is still in existence. There is an active subway station on Raymond Boulevard besides the building (see photos 10-11).

Central Avenue

12 Central Avenue Block 18 Lot 10

Contributing

Outbuildings: 0

12 Central Avenue is a three-story, three-bay, Italianate-influenced, brownstone row house, constructed c 1880. The building is articulated by an ashlar-laid brownstone facade, projecting sill courses, one-over-one double hung wood windows with elaborate peaked and incised brownstone lintels, and a highly decorative entablature supported by scrolled brackets. The segmentally arched entrance surround features an incised entablature, which matches the

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headquarters. A group of rival gangsters, who knew Schultz's routine, entered the restaurant shooting Schultz's men. Schultz was in the men's room at the time, and was shot in the back by one of the gunmen. He was taken to Newark City Hospital where he lay delirious for two days before he died of internal injuries and infection (Mappen 1994:198-200).

14 East Park Street Block 125 Lot 101

Non-contributing

Outbuildings: 0

14 Park Street is a four-story, four-bay, rectangular plan, severely altered commercial building, probably dating to c. 1920. It currently houses a deli.

24 East Park Street Block 125 Lot 94, 96

Contributing

Outbuildings: 0

24 Park Street, the Carlton Hotel, is a seven-story, five-bay, brick, rectangular plan, classicizing commercial building. A tri-partite horizontal division of spaces into base, body and attic created by stringcourses articulates the c. 1920 building. The base is composed of the first two stories, and features three-bays, a central entrance and a limestone and granite façade. The side bays are entrances into basement retail spaces that are original to the building. The next four stories, which form the body of the building, are brick and are fenestrated with tri-partite window groupings in the end bays, paired windows in the inside bays, and a single window in the very center of the façade. The fifth floor is the attic story, with elaborate limestone panels depicting cartouches embedded between the windows. The original, probably copper, entablature has been removed and replaced with synthetic material. The ground floor has also been altered with smoked glass canopies over the openings, which are removable. A large sign with the name of the building, "Carlton Hotel" is mounted on the roof. The building is a very attractive example of early twentieth century, moderate-size hotel construction, although unfortunately somewhat altered in an unsympathetic way. It was originally built as the Hotel St. Francis (see photo 45).

38 East Park Street Block 126 Lot 53

Contributing

Outbuildings: 0

38 East Park Street is a four-story, three-bay, rectangular plan, brick, Italianate, former residential building, constructed c. 1880. A round-arched door opening, six-over-six double hung windows, stone water table, basement lintels and sills, and a wooden, bracket-supported entablature articulate the building. The exposed western elevation has a semi-hexagonal wooden bay window. The building's appearance has been somewhat altered by the removal of the stoop and the insertion of the basement door immediately below the main entrance. The stoop was probably removed when the street was widened (see photo 46).

40 East Park Street Block 126 Lot 52, 1-2

Non-contributing

Outbuildings: 0

40 East Park Street is a four-story, three-bay, rectangular plan, brick, severely altered, Italianate, former residential building, constructed c. 1880. The building has an attached garage at the rear (see photo 46).

Fulton Street

9 Fulton Street Block 15 Lot 17

Contributing

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Outbuildings: 0

9 Fulton Street is a three-story plus elevated basement, two-bay, rectangular plan, brownstone row house, built circa 1880, and influenced by vernacular and Tudor design influences. The asymmetrical façade is composed of a planar bay with the entrance, and a three-story, semi-hexagonal bay. The door and window openings are unornamented with the exception of a dropped keystone over the main door. The building is surmounted by a scroll-bracketed cornice, which follows the projections and recessions of the façade. The original brownstone scoop and iron railings, and basement window grilles remain intact. The south wall of the building has been painted where a formerly adjacent row house is missing. The building serves as the Peddie Memorial church office. In its use of building materials and in its stylistic elements, the church office provides an appropriate transition between the brick classicizing buildings to its east and the heavily-rusticated, dark stone Romanesque Revival church to its west (see photos 37-38).

15 Fulton Street Block 15 Lot 20

Contributing

Outbuildings: 0

15 Fulton Street is a two-and-one-half-story, two-bay, rectangular plan, Queen Anne-influenced row house, built circa 1880. The asymmetrical façade is composed of a planar bay with the entrance, contrasted with a two-story, semi-hexagonal bay. An intersection gable roof creates attic space, which is illuminated by a round-arched window in the Fulton Street gable apex, and multiple, one-over-one double hung windows on the detached west side of the building. Although the building's ornamentation includes classicizing elements such as an emphatic dentil course and a broken pediment supported by Doric colonnettes and illuminated by an elliptical fanlight, it is primarily Queen Anne in form. A variety of surface textures is achieved with bay windows on the two exposed elevations, and the roofline is varied with intersecting front and side gables, an unusual feature for a row house. A stylized sunburst ornaments the gable apex on the Fulton Street façade. The building has been altered with the application of a stucco (artificial brick-face) surface, most likely due to exfoliating brownstone. The building is a remnant of a former nineteenth century residential neighborhood that once graced the Military Park area (see photos 37-38).

16 Fulton Street Block 14 Lot 50, 51

Contributing

Outbuildings: 0

16 Fulton Street, built as the New Tremont Hotel around 1915, is a five-story, plus elevated basement, four-bay, rectangular plan, brick hotel building influenced by the classical vocabulary. A tri-partite horizontal division of spaces into base, body and attic articulates the building. The stone-clad basement, with a large classicizing door surround forms the base of the building. The centered entrance is flanked by storefronts and surmounted by a two-bay classically enframed window unit on the first floor. A continuous stone cornice tops both the base and the center window bay. A stone belt course extends along the first-floor windows at the meeting rail level. The five main stories form the body of the building, and are articulated by strips of paired windows that are elaborate only on the fifth floor. There, each pair is surmounted by two, shallow, semi-circular lunettes, which are set within a round-headed brick arch. A stone area, extending from the lintel of the fifth story windows to the roofline, provides both a visual attic and a link to the basement by the use of the same material and color. The combined use of contrasting mortar and patterned brickwork in the slightly projecting corner piers serves to enframe the façade. The building is topped with a cornice supported by classicizing mouldings. The New Tremont Hotel was one of the finest medium-priced hotels in Newark in the 1920s. It catered especially to theater people who were performing at the nearby Broad Street Theater (since demolished) or the Shubert Theater (now the vacant Adams Theater) (see photo 27).

17 Fulton Street Block 15 Lot 21

Contributing

Outbuildings: 0

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17 Fulton Street is a three-story, three-bay, rectangular plan, Italianate-influenced, brick, row house, built circa 1880. Two-over-two double hung windows, set into slightly hooded, segmentally arched surrounds, articulate the house. A contrasting stone water table and sills punctuate the façade. The entrance bay consists of paired, single-pane, beveled glass doors set in a round-arched, inset surround composed of a segmentally arched pediment supported by scrolled brackets. The stoop has been replaced with bluestone steps behind a brick retaining wall set parallel to the façade of the house. The basement has been faced with cement parging. This house embodies the dominant housing style of the area in the 1880s (see photos 37-38).

19 Fulton Street Block 15 Lot 22

Contributing

Outbuildings: 0

19 Fulton Street is a three-story, three-bay, rectangular plan, Italianate-influenced, painted brick, row house, built circa 1880. Six-over-six double hung windows, set into slightly hooded, segmentally arched surrounds, articulate the house. A contrasting brownstone water table and sills punctuate the façade. The entrance bay consists of paired, single-pane, beveled glass doors set in a round-arched, inset surround composed of a segmentally arched pediment supported by pierced scrolled brackets. An additional entrance, also set into a segmentally arched door surround occupies the easternmost bay. Although this house embodies the dominant housing style of the area in the 1880s, it has been made to look more Colonial Revival with the addition of the six-over-six windows; Federally influenced metal work along the basement, and the slatted shutters (see photos 37-38).

21 Fulton Street Block 15 Lot 23

Contributing

Outbuildings: 0

21 Fulton Street is a three-story, three-bay, rectangular plan, Italianate-influenced, vernacular, painted brick, row house, built circa 1880. Two-over-two double hung windows, with plain projecting lintels and simple surrounds, articulate the house. A contrasting brownstone water table and sills punctuate the façade. Additional classicizing details include a bracket-supported cornice and a segmentally pedimented door surround. Although both the door and windows appear to be replacements, the brownstone water table and stoop, and the ornamental wrought iron railings appear to be original. The first story windows may have once extended down to the water table (see photos 37-38).

23 Fulton Street Block 15 Lot 24

Contributing

Outbuildings: 0

23 Fulton Street is a three-story, three-bay, rectangular plan, Italianate-influenced, vernacular, painted brick, row house, built circa 1880. The row house is articulated by a classicizing, bracket-supported wood cornice and matching bracket-supported pediment over the entrance. Original features include the brownstone basement level and stoop, and ornamental wrought iron railings flanking the staircase. While most of the window openings appear to be original, the second story center window has been enlarged and infilled with a replacement window. The brick façade has been altered with stucco parging and paint. Unlike the other row houses on the block, the house is attached on its east side only (see photos 37-38).

31 Fulton Street Block 15 Lot 28, 29

Contributing

Outbuildings: 0

31 Fulton Street is a four-story- three-bay, brick, rectangular plan, classicizing/vernacular, former industrial building, now used as the headquarters of the United Community Corporation, a charitable non-profit institution in Newark. A tri-partite horizontal division of spaces into base, body and attic characterizes the c. 1920 building. The first floor base

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is separated from the rest of the building by a pressed metal entablature. It is articulated by projecting corner pilasters, a central window and side bay entrances. The second and third stories form the body of the building and are articulated by an inset center bay of multiple windows. A simple entablature separates the body from the fourth floor attic, which is finished in a brick parapet with stone coping. The building was constructed for the Osmun-Cook Company, a manufacturer and retailer of dental supplies. The building also had offices for a variety of tenants (see photos 36-37).

37 Fulton Street Block 15 Lot 24

Key

Outbuildings: 0

37 Fulton Street is a five-story, five-bay, rectangular plan, brick and stone, Georgian-influenced, Classical Revival institutional building, built in 1926 as a private club. A tri-partite horizontal division of spaces into base, body and attic articulates the brick and Vermont marble façade. Round-arched windows set into keystone surrounds articulate a two-story marble base, encompassing the basement and the first floor. The body of the building, spanning the third and fourth floors, is ordered by rusticated marble piers and paired pilasters. The fenestration of the third floor consists of six-over-six double hung windows set into classicizing surrounds, with the center bay surmounted by a broken bonnet pediment. A marble entablature separates the body of the building from the fifth floor attic. The attic is set back from the main facade and the side walls, and is supported by arches set on a perpendicular to the façade. Additional details include brownstone basement steps and lintels, miniature Composite pilasters, carved marble mouldings and scrolled keystones. The building was originally laid out with a dining room, grill, banquet hall, library, billiards room and a fourth floor gymnasium. The gymnasium was stepped back from the façade to provide areas for sun porches and outdoor dining. The building cost \$600,000 to build in 1926 (*Newark News*, November 15, 1929).

Constructed in 1926 as "The Progress Club," a private club for prominent Jewish business leaders, the building is an excellent example of the work of noted architect William Lehman. The significance of the building lies both in its architectural richness, unique in this area of Newark, and in its history as the gathering place of Newark's early twentieth century Jewish merchants and leaders including the Bambergers, Fuld, Plauts and Hollanders. Unable to pay the mortgage during the lean years of the Depression, the Progress Club lost the building to foreclosure in 1936. The building then served various uses, including a classroom building for the New Jersey Pharmaceutical College and as a Veterans Administration mental health clinic. Between 1962 and 1968, the building served as the headquarters of the Newark Athletic Club. Since then it has served as the meeting space for the Oriental Grand Lodge, an African-American Masonic order. Elaborately ornamented, it dominates and adds variety to the streetscape (see photos 36-37).

43 Fulton Street Block 15 Lot 35

Contributing

Outbuildings: 0

43 Fulton Street is a three-story, three-bay, rectangular plan, Greek Revival-influenced, painted brick, row house, built circa 1870. It is one of a group of three row houses at the eastern end of Rector Street that predates the remainder of the block. Its brick and brownstone façade is trimmed with an ornamental wood cornice supported by paired brackets, and a brick and brownstone, pedimented door surround. The first- and second-floor windows have segmentally arched brownstone lintels; the third floor has flat brick lintels. The windows, brownstone basement and stoop, and door surround appear original to the building. The door surround is unique for the block, with brownstone pilasters supporting a triangular pediment. The house is one of the best-preserved row houses on Fulton Street. It is attached to its neighbor on the east side only, and freestanding on the west (see photos 36-37).

45 Fulton Street Block 15 Lot 36

Contributing

Outbuildings: 0

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45 Fulton Street is a three-story, three-bay, rectangular plan, Greek Revival-influenced, painted brick, row house, built circa 1870. It is one of a group of three row houses at the eastern end of Rector Street that predates the remainder of the block. Its brick and brownstone façade is trimmed with an ornamental, corbelled brick cornice, and a brick and brownstone door surround. The first and second floor windows have segmentally arched brownstone lintels; the third floor has flat brick lintels. The windows, brownstone basement and stoop, door surround, and wrought iron grillwork appear original to the building. The door surround is unique for the block, with brownstone pilasters supporting a trabeated arch. The deeply inset entrance door is surmounted by a stained glass fanlight. The house is one of the best-preserved row houses on Fulton Street (see photo 36).

47 Fulton Street Block 15 Lot 37
Contributing
Outbuildings: 0

47 Fulton Street is a three-story, three-bay, rectangular plan, Greek Revival-influenced, painted brick, row house, built circa 1870. It is one of a group of three row houses at the eastern end of Rector Street that predates the remainder of the block. Its brick and brownstone façade is trimmed with an ornamental, wood cornice supported by paired brackets, and a brick and brownstone, pedimented door surround with a missing pediment and a replacement door. The windows have segmentally arched brownstone lintels. The windows, brownstone basement and stoop appear original to the building. This house is the eastern terminus of the Fulton Street row houses (see photo 36).

Halsey Street

26 Halsey Street Block 18 Lot 72
Contributing
Outbuildings: 0

26 Halsey Street is a three-story, three-bay, rectangular plan, brick row house, constructed c. 1880. A two-story, semi-hexagonal bay spanning the first and second floors with a scroll bracket-supported entablature characterizes the Italianate influenced house. Additional detailing includes segmentally arched windows on the third floor; brick corbel supported sills, a brownstone basement and trim. The elaborate entablature features saw tooth dentillation below the architrave, and scroll bracket supports. The entrance door is set in a classicizing surround with a broken bonnet pediment, which may be a later alteration.

104-116 Halsey Street Block 52 Lot 10
Contributing
Outbuildings: 0

104-116 Halsey Street is a two-story, nine-bay, rectangular plan, limestone-clad, classicizing corner business block. Constructed c. 1925, the building features replacement storefront windows on the first floor and modified Chicago windows on the second floor. The building is articulated by a classicizing entablature at the roofline and a continuous modified Vitruvian wave-ornamented sill course at the base of the windows. The parapet is ornamented with shields depicting medical symbols, although it does not appear that the building ever housed medical facilities. Each shield is located over the center of one of the windows. There are stores on the ground floor and offices above (see photo 14).

Kitchell Street

7 Kitchell Street Block 125 Lot 84
Non-contributing
Outbuildings: 0

7 Kitchell Place is a two-story, three-bay, triangular plan, severely altered, c.1900, brick, vernacular residential building.

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Park Place

2-4 Park Place Block 17 Lot 10

Key/NRHP

Outbuildings: 1 stylistically similar detached garage (C)

2-4 Park Place, the Symington/Continental House, is a three-story, five-bay, Federal style, former residential building, constructed as a rectory for Trinity Church in 1808. In 1888, the house became the private home of Robert Symington, and in 1966, it served as the headquarters of Newark's 300th Anniversary committee. Trinity and St. Philip's Cathedral repurchased the house from the Continental Insurance Company in 1978, renamed it St. Philip's House, and opened a private school there in 1988. The school was recently moved to Washington Place. The house is the last of the great mansions that once lined the north side of Military Park along Park Place and the best remaining example of early nineteenth century residential architecture in Newark. The house was listed on the National Register of Historic Places on March 2, 1979. Please refer to the National Register of Historic Places nomination form for further information (see photos 28-29, 40).

8-12 Park Place Block 17 Lot 7

Key/NRHP

Outbuildings: 0

8-12 Park Place, the Firemen's Insurance Company Building, is a ten-story office building featuring Classical Revival ornamentation on its facades and in major interior spaces. It is a significant work of prominent Newark architects, John H. and Wilson C. Ely, and is a good example of the classicizing office building style prevalent in Newark in the early twentieth century. It was constructed in 1928, as the headquarters of the Firemen's Insurance Company, at the time one of the largest fire insurance organizations in the world. The building was listed on the National Register of Historic Places on June 17, 1982. Please refer to the National Register of Historic Places nomination form for further information (see photos 29, 40-41).

34-36 Park Place Block 125 Lot 26

Non-contributing

Outbuildings: 0

34-36 Park Place is a two-story, multi-bay, irregular plan, commercial building, constructed c. 1935, as the St. Regis Cafeteria. Originally clad with alternating gray and white enamel panels, the building was painted with murals when the New Jersey Performing Arts Center was built.

50 Park Place Block 125 Lot 15

Key

Outbuildings: 0

50 Park Place, the Robert Treat Center, is a three-bay, 14-story, Renaissance Revival-influenced brick and cast stone hotel building. A tri-partite division of spaces into base, body and attic characterizes the building. Its first four stories form a rusticated base on a basement of granite. Round arched windows, embellished with cartouche and mask ornamentation, vertically span the first and second stories, while the third and fourth stories are distinguished by balconies and festooned relief panels. The first floor arches serve as entryways into the building; the northernmost bay as the current entrance, the center bay as the historic entrance to the lobby of the hotel. All three arches have been infilled with replacement entrances and signage. The three-bay configuration terminates above the third story, where it is replaced by a six-bay configuration that continues uninterrupted to the top of the building. The body of the building consists of floors five through ten, and is laid in a smooth Flemish bond brick interrupted only by the paneled and engaged corner pilasters, which serve to express the verticality of the building shaft. The attic of the building consists

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of floors eleven through fourteen. The planar surface of the brick wall is punctuated by elaborate classic ornament at every floor except for the thirteenth. The building is crowned by a full and rich copper entablature with a simple architrave, an associated ornate frieze and strongly projecting cornice. The entablature is approximately ten feet high. Exterior alterations include the replacement of the original fenestration and the original entrance arcade. The hotel was converted to an office building, now known as the "Robert Treat Center," when an addition housing new hotel facilities was built on its north side in 1964.

Designed and constructed in 1916 by the prominent architectural firm of Guilbert and Betelle, the hotel was built for the commemoration of Newark's 250th anniversary, and was deliberately designed as a grandiose public building to embellish park and square. The luxuriously-appointed hotel was the ultimate in urban splendor, sited on a grand axis, in view of Broad Street and the city's ancient "Training Place." Characteristic of their work in the first quarter of the twentieth century, the hotel reflects Guilbert and Betelle's use of a broad and richly pictorial vocabulary of classical ornament on a monumental building. The original hotel serves as an embellishment for Military Park as part of a rich urban ensemble of classicizing buildings along Park Place. The 1916 building was constructed by the George A. Fuller Company (see photos 42-44). The hotel was named for Robert Treat, the leader of the first settlers from the Puritan colony of Milford, Connecticut in 1666. Treat was the civic leader of the new colony of Newark and he was also instrumental in surveying and laying out the first town plan. The landing of the Milford party on the banks of the Passaic River is depicted in a painting gracing the walls of the hotel lobby.

52 Park Place Block 125 Lot 13

Key/NRHP

Outbuildings: 0

52 Park Place, now the home of the New Jersey Historical Society, was originally constructed as the Essex Club, an exclusive men's club founded in 1876. Originally located in a frame building on Military Park, the club hired the prominent Newark architectural firm, Guilbert and Betelle, in 1926, to construct a new building in the new Colonial Revival style popular around the park. The five-story, three-bay, English Georgian-influenced, brick and cast stone club building is articulated by a tri-partite division of spaces into base, body and attic, reminiscent of the Robert Treat Hotel next door. The Essex Club was the social pace setter of the day and was the initial sponsor of the annual Assembly Ball, the most brilliant affair of Newark's social season. The clubhouse was a gathering place for Essex County's most successful and prominent businessmen. The roll of the founding members of the Club reads like a veritable "Who's Who" on Newark and New Jersey history and includes such prominent men as Peter, John and Robert Ballantine, of the brewery fame; Thomas B. Peddie, trunk manufacturer and benefactor of the First Baptist Peddie Memorial Church; Edward Weston, electrical inventor and founder of Weston Electrical Instruments; Frederick T. Frelinghuysen, attorney general of New Jersey during the Civil War years and his son Frederick, president of the Mutual Benefit Life Company; Franklin Murphy, governor of New Jersey; William Clark of Clark Thread Works; Moses Bigelow, Sylvester S. Battin, Stephen J. Meeker, Thomas T. Kinney, Cortlandt Parker, Robert Symington and other prominent Newark businessmen. In the early 1990s, the building was converted into exhibition, library, research and archival use for the New Jersey Historical Society. The building was listed on the National Register of Historic Places on February 22, 1991. Please refer to the National Register of Historic Places nomination form for further information (see photos 42-44).

54 Park Place Block 125 Lot 11

Contributing

Outbuildings: 0

54 Park Place is a two story, three-bay, brick, Colonial Revival, office/commercial building. Built c. 1930, the rectangular plan building features brick quoins, limestone sills, flat brick arches with limestone keystones, a classicizing, limestone balustrade at the parapet, and pedimented door and window surrounds. The ground floor

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windows have been altered with darkened glass. The building now houses the studio of WBGO, a public radio station and the largest and most-influential jazz radio station in the New York metropolitan area (see photos 42-44).

56 Park Place Block 125 Lot 9
Contributing
Outbuildings: 0

56 Park Place is a one story, three-bay, brick, Colonial Revival, office/commercial building. Built c. 1930, the rectangular plan building is articulated by a pilaster order topped by a simple entablature. Fenestration consists of six-over-six, double-hung windows with limestone keystones and flat brick arches (see photos 42-44).

56 1/2 Park Place Block 125 Lot 9
Contributing
Outbuildings: 0

56 1/2 Park Place is a one story, single-bay, brick, Colonial Revival, office/commercial building. Built c. 1930, the rectangular plan building is articulated by a corbelled pilaster order flanking a blank sign in the entablature. A roll-down security gate covers most of the façade of the building. Although it was a restaurant, and then tavern for many years, it appears to be vacant (see photos 42-44).

58 Park Place Block 125 Lot 7
Contributing
Outbuildings: 0

58 Park Place is a four-story, three-bay, brick, Colonial Revival, rectangular plan, office/commercial building. Built c. 1926, the building features a classicizing brick body supported by a base consisting of a limestone ground floor and an elaborately fenestrated second story articulated by paired Doric pilasters. The less elaborate ornamentation of the upper two levels includes exaggerated keystones above the third story windows, and iron railings and medallions related to the fourth story windows. Fenestration consists of round-arched multi-pane windows on the second floor and eight-over-eight windows on the remaining floors. The ground floor has been altered with some replacement storefront materials, although the original marble door surround is intact. Although the windows have been replaced, the new fenestration copies the old window configuration and is in keeping with the overall architectural harmony of the building.

This modest commercial building, with its innovative use of classicizing design elements by architectural firm of Harris and Sohn, won the Broad Street Association Award for architectural harmony in 1926. It was originally built for the real estate firm, Feist and Feist, Inc., who rented offices on the upper floors to financial/investment firms and had a restaurant, Kelly's Seafood and Chop House, on the ground floor. Today it is used for offices. The building is stylistically related to the nearby Robert Treat Hotel and the Essex Club (see photos 42-44).

60 Park Place Block 125 Lot 1, 4
Key
Outbuildings: 0

60 Park Place is the address of the Military Park Building, which at 21 stories, is the tallest building in the Military Park Commons Historic District. Composed of masses of varying heights, including the main massing of 13 stories, the gothic-inspired, Art Moderne building is dominated by a corner tower reaching 21 stories. The building's first two floors, which are clad in limestone, form a base articulated by segmentally arched windows separated by wall buttresses, while its brick body is composed of vertical piers and window strips. The military theme of the building, inspired by its location facing Military Park, is expressed in the castellated roofline, the prominent tower, and threatening gargoyles. Recessed terra cotta relief panels depicting soldiers and musketry are located underneath each

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window. These panels depict a soldier of the Union Army on the left and a Zoave in characteristic uniform on the right. Between the two figures are cannonballs and musketry.

Constructed in 1925 by the architectural firm of Polhemus and Coffin, the building was reputed to be the tallest building in New Jersey at the time of its construction. Deliberately "militaristic" in tone, the original plan of the building called for its employees to be dressed in military-type uniforms (*Newark News*, March 13, 1926). The building forms the southern anchor of the Military Park Commons Historic District. It is now occupied by the NorCrown Bank as well as many other tenants (see photos 1, 42, 44-45).

Rector Street

1-5 Rector Street Block 16 Lot 1

Contributing: Monsignor Doane Park (site)

Contributing: 1 object

Outbuildings: 0

Monsignor Doane Park, a small triangular park of .18 acres, is located at the northern tip of Military Park. Prior to the First World War, the park was called Rector Park, most likely because it was located in the middle of Broad Street directly across from Rector Street. The statue is a bronze figure on a granite pedestal situated in the middle of the grassy triangle. The statue, designed by New England sculptor William Clark Noble (1858-1938) was unveiled in 1908 and repositioned in 1922. It is dedicated to Monsignor George Hobart Doane, a son of a Protestant Episcopal bishop, who was ordained in that church but subsequently converted to Catholicism. He was a pastor of St. Patrick's Church, Newark, and served as chaplain to the Newark regiment during the Civil War. A prominent, public-spirited citizen, he effectively advocated opportunities for music and art in the City along with aspects of city planning and design: parks, cleaner and handsomer streets, efficient sewerage, playgrounds and shade trees. He was a leading figure in the establishment of the Newark Museum. William Clark Noble was a native of Gardiner, Maine, but worked in various studios in Newport and Providence, Rhode Island, as well as New York City. Among Noble's works are two State of Maine monuments for Gettysburg, a Soldiers' and Sailors' monument for Newport as well as a statue of *Ellery Channing*, and a *Robert Burns* in Providence. In New York City, his statue of *Phillips Brooks* is in the Church of the Incarnation (*Newark Museum Quarterly*, Winter 1975: 25) (see photo 9).

24 Rector Street Block 17 Lot 21

Contributing

Outbuildings: 0

24 Rector Street, known as Cathedral House, is a two-story, seven-bay, formerly buff brick (now painted) and cast stone clad, rectangular plan, office building, originally constructed for the Episcopal Church as the headquarters of the Newark Diocese. The 1940 gothicizing building features a three-story, three-bay entrance tower on its west end ornamented with a pointed arch stone entrance. In turn, this entrance is surmounted by a two-story oriel window and crenellated parapet. The four-bay main body of the building is articulated by buttress strips between which are paired, multiple light casement windows with transoms on the second floor, and smaller paired casements on the first floor. All of the windows are decorated with tabbed cut stone surrounds. The parapet crenellations along the body and tower of the building, as well as the buttress strip trim are of cast stone. The building once contained a small, simply ornamented, Tudor-influenced chapel within. The building now houses educational facilities of the New Jersey Performing Arts Center. Unfortunately the building was recently inappropriately painted, which prevents its designation as a Key building in the district.

Cathedral House replaced Trinity Church's parish house, which had been built in 1910. The house was built on the edge of Trinity cemetery, which occupied most of the interior of the block between Rector Street and the former

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Saybrook Place. In anticipation of the formalization of Trinity Church as the Episcopal Cathedral of Newark, the diocese built the brick and stone building starting in 1939. The new building, named Cathedral House, provided offices for the bishops and the Diocesan staff and for the rector of Trinity and the parish staff. As part of the development of the New Jersey Performing Arts Center, the Episcopal Diocese moved its headquarters to 31 Mulberry Street in the 1990s, although Cathedral House still contains offices for Trinity and St. Philip's Cathedral. Trinity Cemetery, which had already been paved over and used as a parking lot for a long time, was vacated and the land used for the construction of the New Jersey Performing Arts Center.

Cathedral House is architecturally significant as the only gothicizing work of the notable, local architectural firm of John H. and Wilson C. Ely. Designed after the death of father John H., the building is one of the last designed by the Ely firm. The Ely firm was responsible for the design of many of Newark's most monumental buildings, including Newark City Hall, the National Newark and Essex Banking Company (744 Broad Street), the Firemen's Insurance Company Building (10 Park Place), Mutual Benefit Life (300 Broadway), American Insurance Company (15 Washington Street) and the former New Jersey Historical Society (230 Broadway). The building was built by the construction firm of Walter Kidde (see photos 29-31, 33).

40 Rector Street Block 17 Lot 26

Key

Outbuildings: 0

40 Rector Street is a large, nineteenth century, former industrial building, with a considerable number of twentieth - century modifications. The 18-bay structure, varying from two to six stories, was built in a Medieval Revival style around 1860, as the Ballantine Brewery Malt House #3. Bay articulation is achieved through the use of brick pilaster strips. The eastern and central sections of the building retain their original medievalizing appearance. The western bays are harmonious in appearance, in spite of stylized Art Moderne ornamentation applied in the 1930s. Unification of design is achieved both with a continuous concrete and marble basement level, and with an ornamental brickwork façade and corbelled roofline that give the building its fortress-like appearance. Polychromatic terra cotta panels ornament the entrance on Rector Street. The building's basement contains substantial evidence of its former brewing usage, including kiln bases, drainage channels in the floor and vat settings. The three westernmost bays of the building, which are set back from the main body of the high school, were once a late nineteenth century, mansard-roofed, blacksmith shop associated with the original brewery. The wing now serves as the cafeteria and kitchen of the high school.

The building is both historically and architecturally significant. Designed by architect Charles H. Nicoll as the Malt House Number 3, it is the oldest and largest surviving remnant of the Peter Ballantine & Sons Ale Brewery, which until c. 1912 dominated both sides of Front Street, a predecessor of McCarter Highway, at the foot of Rector Street. The building is also ornamented with some of the best Art Deco mosaic and detailing in the city; probably applied when the brewery was converted into a school in the early 1930s. In 1933, the building was taken over by Dana College, through a merger of the New Jersey Law School and the Seth Boyden School of Business. In October of 1935, Dana College and the University of Newark merged, and retained the latter name and the converted brewery (Cunningham 1966: 280). Ten years later, the school was absorbed by Rutgers University and used as a chemistry laboratory. Essex County College leased the building from 1963-1976 when it was taken over by the Newark Board of Education for the present Newark Science High School (Karschner 1985:10) (see photos 30-33).

41 Rector Street

Block 15 Lot 51

Contributing

Outbuildings: 0

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41 Rector Street is a three-story, three-bay, brick, Italianate-influenced, rectangular plan, brick, residential building, constructed c. 1890. The building's Italianate ornament includes an elevated basement, a wooden scroll-bracketed cornice and classicizing door surround. The brownstone lintels and sills and the iron railing at the basement level are original, while the original stoop has been replaced with wooden steps and banisters. The building is similar in form, scale, age and stylistic influence both to the adjacent former residential building and to the houses on nearby Fulton Street (see photo 34).

45-53 Rector Street Block 15 Lot 45

Contributing

Outbuildings: 0

45-53 Rector Street is a two-story, five-bay, rectangular plan, brick, former industrial building, now used as the headquarters for the Fraternal Order of Police. Constructed in 1889, the Romanesque Revival building has two principal facades: one on McCarter Highway and one on Rector Street. The building is articulated by brick pilasters that rise from the projecting water table through the corbelled roofline entablature and divide the elevations into bays of paired and single, segmentally arched windows. The first-story windows are longer than the second story windows. Bluestone is used for trim such as the window sills.

Built in 1889 as the bottling plant of the Peter Ballantine & Sons Ale Brewery, this building faces Newark's Science High School, on Rector Street, originally built as the brewery's Malt House Number 3, and one of the largest former buildings of the Ballantine Brewery complex. It is one of only two buildings remaining from this vast industrial complex. Architect Charles H. Nicoll designed it (see photos 34-35).

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Statement of Significance

The Military Park Commons Historic District, centered on Military Park, the City of Newark's original "middle commons," is Newark's version of "Ladies' Mile," the premiere former shopping district of New Jersey's oldest and largest city, containing both its most exclusive retail establishments as well as its most high-end social gathering places. The District also contains the Griffith Piano Company and the Lauter Piano Company, two of the most prominent early twentieth-century piano merchants and music purveyors in downtown Newark. Religious institutions include two churches: Trinity and St. Philip's Cathedral (Episcopal) within Military Park, and the exotic, William Halsey Wood-designed First Baptist Peddie Memorial Baptist Church. The architecturally-cohesive building collection of Park Place, with the Robert Treat Hotel, the Essex Club, public radio station WBGO and the grand Military Park Building, is one of the most attractive streetscapes in all of downtown Newark. Newark is one of the oldest major cities in the United States and is based on a New England town plan still visible today. It features Newark's ancient "Training Place," a triangle of land set aside by the city's founders in 1666 as the town green intended for the drilling of the local militia, which has served as a gathering place for civic purposes since the city's founding. Renamed Military Park in the nineteenth century, it became a depository of the City's patriotic pride and memories with the placement of significant public art such as Gutzon Borglum's "Wars of America," the largest, to the Jacob Lipschitz' bust of John F. Kennedy, the smallest and most recent. The remnants of late nineteenth-century residential neighborhoods which once characterized the city are still present on its side streets. Newark was founded, and initially laid out in 1666 by Robert Treat, the secular leader of thirty settler families from the New Haven Colony. The visual and spatial character of downtown Newark as laid out by its founders in 1666 has remained intact, and is visible in the design of the Military Park Commons Historic District to this day. The visual character of the district is unique: buildings of various styles, heights and materials intermingle to produce a special, and at times, exotic, sense of place. The Military Park Commons Historic District meets the National Register Criteria A and C. Under Criterion A, the district is significant in the area of community planning and development as part of the great urbanization of downtown Newark. The district is also eligible under Criterion C because it contains an excellent collection of commercial, residential and institutional buildings dating from 1870 to 1940, including some of the most architecturally prominent buildings in New Jersey, retains its seventeenth-century New England town plan, and creates Newark's urban skyline.

The Development of Downtown Newark

1666-1700: Newark adopts a New England town plan

The history of Newark begins on the Passaic River with the landing of Robert Treat and thirty Puritan families from the New Haven Colony in Connecticut. In the riverside monument which commemorates this historic landing, noted sculptor Gutzon Borglum inscribed, "up the slope from the river came the founders on a date late in May 1666, to plant their settlement on the plain above..." Treat and his men laid out the settlement of Newark along the bank of the river, on land purchased from the Hackensack Indians. Restrained by natural geographic boundaries of the Watchung Mountains to the west, the marshes to the south and the Passaic River to the east, Newark developed into an elongated settlement running roughly nine miles to the north and south, and six miles to the east and west (Wacker 1975: 264). Dense hardwood forests consisting mostly of oak and cedar covered the mountains to the east and much of the meadows to the southeast; the actual settlement site, however, was generally clear and unforested (Cunningham 1966: 21; Shaw 1884: 398). One of the predominant features of the Newark area was its geographic isolation, a perfect location for the establishment of a strict religious settlement. Three rivers to the east, the Passaic, the Hackensack, and the Hudson, the Watchung Mountains to the west, and the marshy meadowlands to the southeast provided natural boundaries for the settlement site (Drummond 1979: 12). These geographical constraints have been fundamental to the city's physical development, inhibiting easy advancement to the east and to the west.

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The founders of Newark were New England Puritans and, not surprisingly, they generally relied on the New England style of town planning when laying out their town. Thus, Newark's original layout contains two features common to most New England towns: an organized street system and common lands set aside for public use (Drummond 1979: 10-12). In 1666, surveyors were directed to set out "Highways" in the "most convenient places possible," including a "Center or Middle street of the town," eight rods, or 132 feet in width. This street, known since the eighteenth century as Broad Street, immediately became Newark's most important thoroughfare, running through the center of town in a north-south direction. The rest of the streets were to be four rods wide (Records 1666: 4-5). A map depicting Newark in 1668 shows today's Washington Street, Martin Luther King Boulevard (formerly High Street), and Mulberry Street running roughly parallel to Broad. The major east-west thoroughfare--today's Market Street--runs westward from the river towards the mountains, intersecting Broad Street near two ponds at the center of town. Center Street is also evident on the map, as is Front Street, a predecessor of McCarter Highway (see figure 1) (Rankin 1927: 75-79, 84).

In contrast to the founders of New Haven, Newark's original town planners did not impose a rigidly symmetrical, grid-like design on the wilderness. Out of necessity they modified their town plan to conform to the basic geographical contours of the area, using existing Indian trails which ran between the river and the mountains as a skeletal design for their original streets (Rankin 1927: 75-79; Lane 1930: 33). The most obvious and important instance of this modification process can be seen in Broad Street. In order to avoid a bend in the river to the north and the meadowlands to the south, Broad Street angles off sharply to the west at each end. The layout of Broad Street is such, that when one drives north from the southern end of Broad Street, it appears that the buildings at the north end are in the middle of the road. Likewise, the various irregularities in Washington Street can be attributed to the fact that it follows the contours of the hilly area directly to the west. It is likely that Washington Street was laid out along the Lenape's Minisink Path (Rankin 1927: 75-79; Wacker 1975: 264). The 1668 map also shows a number of short streets placed at irregular intervals running parallel to Market and various highways extending out of the city in all directions (see figure 1). Geographical considerations also played a role in the location of these side streets as they probably followed minor Indian paths that led to low points or open areas in the first ridge of the Watchung Mountains to the west (Wacker 1975: 264-269).

When laying out their town, the settlers also set aside a number of public lands, some of which still exist today. They reserved a lot in the center of town at the southwest corner of Broad and Market for the town meeting house, church and burial ground. At the northern end of Broad Street, in the area where the street begins to angle to the west, they set aside the Market Place and the Training Ground. Today these areas serve as Washington Park and Military Park respectively (Drummond 1979: 10; Shaw 1884: 652-665). The 1668 map also shows the Watering Place, the Mill Lot, the Boat Lot, the Elders Lot, and the Landing Place scattered throughout the core area. The original town plan also set aside a South Common, not named on the 1668 map, but clearly visible at the southern end of Broad Street in the area where the street begins its bend to the west. In the nineteenth century, this area became known as Lincoln Park.

The settlers' layout of their public lands also shows some variation from the standard New England town plan. Many New England towns such as New Haven are characterized by the existence of a large, centrally located public space either contiguous with, or directly facing the town meeting house (Reps 1965: 124-125). In contrast, Newark's common land generally took the shape of irregular triangles scattered on the periphery of the core area (Rindler 1977: 366). The reason the founders arranged the town's common lands in such a fashion is not clear, although one historian speculates that such areas were simply unsuitable for home lots and, as a result, were devoted to public use (Shaw 1894: 379). For whatever reasons, Newark has remained without a large, centrally located public space. While the meetinghouse did serve as the physical and symbolic center of Newark for many years, its lot was relatively small and in the early nineteenth century it went over to commercial development. Since that time, the center of the city has been marked simply by the intersection of its two major streets, Broad and Market, rather than, as in the case of many New England towns, by the presence of a large common area surrounded by public buildings (Rindler 1977: 366-370). The three commons areas also serve as major identification points

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in the geography of downtown Newark. Today, Lincoln Park, the southernmost common, is most associated with south Broad Street and the City Hall area; Military Park with the main shopping district; and Washington Park, with the institutions of the Newark Museum and the Newark Public Library.

In 1667, Newark's founders turned their attention to the division and allotment of the town's lands for individual use. In regard for his services to the town, Newark granted Robert Treat six acres directly across from the town meeting house for his home lot (the southeast corner of the intersection), and two additional acres elsewhere, of his own choosing. The town gave its spiritual leader, Abraham Pierson, the lot directly to the south of Treat's. These, however, were exceptional cases. The rest of the town's land was distributed in a strikingly egalitarian fashion. Since settlers from New Haven and Milford had mainly established temporary quarters south of modern Market Street and those from Branford were generally north of Market, they amicably agreed to keep the arrangement when land was formally assigned. Uniform six-acre lots were plotted out along the town's major streets and were then distributed to the original proprietors by lottery. After dividing the core area into home lots, the settlers divided the outlying agricultural land into ranges and lots, which, once again to achieve parity, were distributed by lottery (Cunningham 1968: 25; Rindler 1979: 360-375;).

It was in their general attitude toward the town's land that Newark's founders most faithfully adhered to the basic features of the New England town plan. In this style of town planning, land was considered a major community resource; its use, maintenance, and exchange were all carefully watched and regulated by the town for the good of the whole (Reps 1965: 120-122). For example, in seventeenth-century Newark, a man was required to live on his land for a minimum of two years before he was at liberty to sell it. He was then required to first offer the land for sale to the town and, if the town did not wish to buy it, he was then free to sell the land to "any whom the town shall approve of" (Records 1966: 6). The residential patterns established by the town were likewise meant to contribute to community cohesiveness. While Newark's territory was quite vast for a town of its population, the town expected all its residents to live in the core area. There were no isolated, individual farmsteads in the first years of Newark's settlement. Instead, town leaders imposed a strict separation between residential and agricultural land. Farmers left the village to work the field during the day and returned to their homes at night. Thus, as in most New England towns, Newark's core area, containing individual residences, public land, and the meetinghouse, served as the nucleus of community life. The most important public building stood in the very center of town, a visible manifestation of the community's identity and purpose; around it the rest of the town took shape in a tightly knit fashion (Reps 1965: 120; Rindler 1977: 362-372).

1700-1820: The Pre-Industrial Town

Several changes occurred in the eighteenth century to the man-made landscape that is now downtown Newark. In these years, Newark essentially filled out the skeletal structure established by its Puritan founders. More substantial homes were built, as Newark's carpenters, often using oak from nearby forests, built structures generally one and one-half stories high and thirty feet deep for private homes (Cunningham 1966: 26-28; Urquhart 1913: 120). Nevertheless, eighteenth-century Newark still had the look and feel of a small, rustic New England village. There were no large factories; artisans generally worked in small shops next to their homes (see figure 2). The town's major buildings were its two churches, the original First Presbyterian Church, which moved to its present location on the east side of Broad Street in 1787, and Trinity Episcopal, constructed in 1745 on public land at the northern tip of Military Park. Church steeples rather than skyscrapers would dominate the Newark skyline for many years to come.

Along with the churches came their cemeteries. Old First had a cemetery where Branford Place is today. It was vacated in the late nineteenth century to make way for commercial development. Trinity Church established a cemetery on Rector Street behind present-day Cathedral House. Established in the first decade of the nineteenth century, it stayed in use until 1890. (In 1941, prior to the construction of the Cathedral House, 38 burials were removed to Fairmount Cemetery, with the

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remainder of the burials removed in the late 1960s. It was then paved for a parking lot. In the early 1990s, the former cemetery was incorporated into the site plan for the New Jersey Performing Arts Center.)

One of the most significant changes in Newark's physical development over the course of the eighteenth and early nineteenth centuries was in the changing boundaries of the city's territory. Original settlement lands included much of modern-day Essex County, from approximately Clifton on the north to Hillside on the south; from Newark Bay on the east to the base of First Mountain, on the west. The settlement included present-day Montclair, Bloomfield, Springfield, Nutley, Belleville, Glen Ridge, most of the Oranges and Irvington, and parts of Maplewood and Short Hills (Cunningham 1966: 24). As the population grew, new areas continued to be subdivided and parceled out by lottery to newcomers. Over the course of the eighteenth century, however, the sharp distinction imposed by the Puritans between residential and agricultural lands began to break down as more families settled in the outlying areas away from the center of town (Rindler 1977: 395-400). By 1800, such settlements had reached sufficient size that they began to break away from Newark proper. Between 1793 and 1813, Newark's territory decreased dramatically from sixty square miles to approximately fifteen square miles as the areas that now comprise Springfield, Caldwell, the Oranges, and Bloomfield established independent townships (Rankin 1927: 68-71).

Throughout this period, Newark remained essentially a small, homogenous and self-sufficient community. Its population remained almost exclusively Protestant and Anglo-Saxon. In 1730, the population was estimated at 800 people; by the beginning of the nineteenth century, the population of Newark Township was only 2,265 (Cunningham 1966: 50, 67; Ralph 1978: 8-10; NJ Census Compendium 1906)). The economic life of the town at this time was decidedly pre-industrial. Many Newarkers in the colonial era were farmers. They cultivated orchards, tended livestock and raised small grain crops such as wheat and oats in outlying fields. Although its economy was based on agriculture, Newark was also home to a thriving community of artisans through most of the eighteenth century. By 1800, Newark could boast of at least thirty distinct crafts as skilled artisans working in small shops produced articles such as hats, lace, jewelry, carriages, and shoes, generally for local consumption (Hirsch 1978: 3). The American writer, Washington Irving, on a visit to Newark in 1807, glowingly described the beauty of Newark and the surrounding area. Irving wrote on how on the hills overlooking the Passaic one could hear "the barking of the farm dog, the lowing of the cattle, the tinkling of their bells...while the voice of the villager, chanting some rustic ballad, swells from a distance" (Cunningham 1966: 64). It would not be long, however, before Irving's rustic and bucolic Newark would be a thing of the past, before the lowing of the cattle and chanting villager would give way to the rumble of the locomotive and the shrill cry of the factory whistle.

1820-1929: The Industrial Revolution in Newark

From 1820 to the early years of the twentieth century, Newark underwent an astonishing and at times wrenching growth as the industrial revolution transformed the city from a quiet country village into one of the major manufacturing centers of the country. One factor essential to the development of industrial Newark was the establishment of the city's vast transportation network. Already in the late eighteenth century, contractors began building bridges across the Passaic and Hackensack Rivers, and stagecoach lines initiated service to Newark on a regular basis. The construction of the Morris Canal in the 1820s (digging began in 1826 along what is today's Raymond Boulevard) gave Newark's burgeoning transportation system an additional boost. By 1832, barges were operating on the canal, linking the anthracite coalfields of Pennsylvania, the iron mines of Morris County and the factories of Newark. Newark's leaders, recognizing the town's need for an effective transportation network, began a systematic effort to break down the city's geographical isolation and to transform Newark into a major transportation center of the eastern seaboard.

Of all the elements in Newark's increasingly widespread transportation system, the railroad had the greatest impact on the city's history. Newark railroading began in earnest with the founding of the New Jersey Railroad and Transportation Company in 1832. Running east to Jersey City and southwest to New Brunswick, the New Jersey line was carrying over 10,000 passengers a year by 1835 (City Directory 1835-36: 23; Cunningham 1966: 106-109). In 1835, the Morris and Essex

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Railroad gained a charter for operations from Newark to Morristown. By the end of the century, according to one historian's estimate, Newark, with five trunk lines and a number of smaller, local lines, serving it, had more rail connections than any other city in the world (Drummond 1979: 60-62).

The construction of the Morris Canal also had an impact on the development of the city. The location of the canal, along today's Raymond Boulevard, effectively cut Broad Street, and the parallel secondary streets, such as Washington and Mulberry Streets, in half, forcing the construction of pedestrian bridges. The Washington Street "hump" created by the Morris Canal was considered such an obstacle to retailers that at the end of the nineteenth century local area merchants banded together to raise money to try to eliminate the hump.

This transportation system provided for the cheaper and more efficient shipping of raw materials such as coal, animal bones (for fertilizer), iron ore, and hides into Newark and, in turn, allowed Newark's industrialists to tap ever larger markets, giving a tremendous boost to the city's rudimentary manufacturing system (Ralph 1978: 18; Hirsch 1978: 16-18). Newark became an important part of a vast and increasingly interdependent network of markets and cities. The South became a particularly important market area for ante-bellum Newark manufacturers. By 1860, approximately three-quarters of the city's industrial output went to areas below the Mason-Dixon line (Ralph 1978: 41).

Newark's large and remarkably diverse community of artisans provided an additional stimulus to industrial manufacturing in the city. By 1826, over eighty percent of Newark's labor force was engaged in some kind of manufacturing as opposed to agricultural activity (Hirsch 1978: 4). The most important of these early pre-industrial crafts was shoemaking. Throughout the colonial era, farmers in the Newark area often worked part-time in the winter months stitching shoes. By 1800, over one-third of Newark's non-agricultural labor force was engaged in shoe making.

Another major contributing factor to Newark's industrial growth was the effort made by its political and economic elite to foster a favorable business environment. Newark's political leaders generally supported the Whig Party before the Civil War and the Republican Party after the war. Both parties favored a high tariff for the protection of American industry (Ralph 1978: 260-269). The Newark Board of Trade was established in 1868 to advance the interests of Newark's manufacturers in city affairs. The Board saw to it that Newark continued to offer relatively good wages, inexpensive industrial rents, and a moderate tax rate to attract and retain industry (Ralph 1978: 62; Popper 1952: 13, 80-81). Benefiting from a sophisticated transportation network, a strong and well-skilled labor force, and a favorable business climate, Newark, over the course of the nineteenth century, matured into one of the nation's leading industrial centers.

The 1830s are generally regarded as the beginning of Newark's rapid industrial growth as the city moved out of the pre-industrial, "homespun" stage of manufacturing into the mature stage of mass production in large factories (Drummond 1979: 36). As the demand for goods increased, due in part to the greater markets made available by improved transportation, artisan workshops increased to factory size, bringing together large numbers of workers to perform increasingly specialized tasks (Hirsch 1978: 16-18).

This same favorable climate attracted new industrial giants in the 1840s and 1850s, such as Peter Ballantine. Ballantine had emigrated from Scotland to Albany, New York, in 1820, working there for a number of years as a malt salesman. In 1840, he moved to Newark and bought a brewery at the corner of High and Orange Streets where he began brewing his rich, heavy ale. Ballantine opened a massive new plant near the Passaic River on Rector Street in 1847, and, from there, "Peter Ballantine and Sons" would dominate brewing in Newark for many years to come. Thomas B. Peddie left Scotland in 1833 to work for Smith and Wright, a leading harness factory in Newark. Within two years, he began his own leather trunk business, built a huge factory, was Newark's mayor from 1866 to 1869, and in his halcyon years endowed Peddie School in Hightstown. Marcus Ward rose from work in a family soap factory to be the Governor of New Jersey in 1866. The Lister brothers came from England in 1850 and built a major fertilizing plant on the Passaic River. Jacob Wiss, a Swiss immigrant, went from

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sharpening knives on a grindstone powered by a St. Bernard dog in the streets of Newark, to producing world famous scissors and shears, and having a fancy, high-rise retail store on Broad Street. Joseph Hewes and John Phillips established a concern for making steam engines in 1846, achieving prominence during the Civil War by making parts for the *Monitor* (Cunningham 1966: 118-121). Newark's manufacturers and merchants established a trend that would last into the twentieth century--Newark's leaders became New Jersey's leaders.

Throughout these decades, Newark was continually ranked among the top ten cities in the country in terms of the annual value of its industrial output, and the proportion of its labor force involved in manufacturing remained well over half (Popper 1952: 13-47). Likewise, markets for the city's manufactured goods continued to expand. With their connections to the South effectively interrupted by the Civil War, area industrialists turned to the west and abroad to sell their products. By the end of the century, Newark, in the words of the President of the Newark Board of Trade, had become a "monster workshop" (Popper 1952: 13-15).

By 1890, Newark was far more than an industrial complex. It was also New Jersey's hub of finance, its center of commerce and the merging point of communications. Streetcars linked suburbs to the city and railways joined the city to the world. In order to maintain this reputation as New Jersey's first city, Newark businessmen had to have capital. Unfortunately, capital was very hard to come by. Newark banks were very conservative and did not heed the urgent calls to underwrite business and industrial ventures. Their conservatism kept them small and ingrown, hardly the agencies to finance expansion. Into the void stepped Newark's life insurance companies, so fabulously rich that by 1895, the city ranked fourth nationally in insurance assets, topped only by Hartford, Philadelphia and New York. The insurance companies' tremendous assets were put to use funding the expansion of Newark's industries.

The most prominent of these companies was the Prudential Insurance Company. Founded in 1873 by John F. Dryden, an impoverished farmer from Maine, the firm was patterned after the Prudential Assurance Company of England. Contrary to what other insurance companies were doing, Dryden concentrated on selling small policies to the workingman and the downtrodden. From a basement on Broad Street, Dryden collected small weekly premiums and promised payment of benefits in the day that he received proof of death - and he never failed to live up to that promise. When he ran out of workers in Newark to insure, Dryden expanded to Paterson, Jersey City and other New Jersey factory towns. In 1879, Dryden received a charter to sell anywhere in the United States, which permitted him to move out of his basement into larger quarters. Prudential sold more than one million policies in 1890, and more than eleven million by 1912. Action in 1912 amounted to more than \$311 million in death benefits, and annual premium payments amounted to more than \$80 million. Prudential's new headquarters, a sandstone castle designed by well-know New York architect, George Post, opened in 1892, on Broad Street between Bank and Academy Streets in the Four Corners Historic District. (Unfortunately, it was demolished in the late 1950s and replaced by a modern office building.) One of the largest employers in Newark, "Pru" kept 4,000 busy. Dryden went on to found Fidelity Trust Company, a major factor in Newark financial circles, and supplied much of the capital when the giant Public Service Corporation was founded in 1903. An influential figure in Republican Party circles, Dryden was elected United States Senator from New Jersey in 1902 (Cunningham 1966: 185-188).

The first bank in New Jersey, the Newark Banking and Insurance Company was founded in Newark in early 1804. It was followed in 1812 by the Newark State Bank, which located a block north of Market Street on Broad, today's aptly named Bank Street. Eventually these two banks grew into giants - the National Newark and Essex (designed by Wilson and John Ely in 1929 at 744 Broad Street) and the National State Bank (designed by Cass Gilbert in 1912 at 810 Broad Street. The Howard Savings Institution (designed by George Post in 1899 at 766-768 Broad Street) started in 1857 by accepting any deposit, no matter how small, a novel idea in banking circles. By 1884, there were ten banks and five savings institutions in Newark, most clustered in the Four Corners area (Cunningham 1966: 185). Bank assets swelled; resources of commercial banks, \$22 million in 1892, jumped to \$97 million in 1909. Savings banks saw their deposits nearly triple in the same period. At the same time, building and loan associations arose to help finance thousands of dwellings built in the outskirts of the city

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between 1890 and 1910 (Cunningham 1966: 197). At the turn-of-the-century, Newark emerged as the banking capital of the entire state.

In the fall of 1890, the opening of the first electrified trolley lines in Newark revolutionized inner city transportation. Electric power sped the movement to the undeveloped fringes of the city and to suburban Essex County. Better-paid management moved to the outskirts of the city leaving their downtown flats open for streams of immigrants. Values of downtown real estate skyrocketed and merchants stopped living over their stores. They converted their upstairs floors to offices, moved to the outskirts and rode the trolleys to and from work. Trolley cars had a direct impact on Newark's economy. Transportation became big business, creating jobs, increasing capital and making vast fortunes for early investors. Also, the swift, comfortable trolleys attracted increasing numbers of shoppers downtown (Cunningham 1966: 193-195).

Newark's Ladies' Mile

Until the 1870s, Newarkers, like shoppers everywhere, depended on specialty stores, most of which were located north of the Morris Canal along Broad Street. Broad Street south of the canal was considered less desirable for retailing as Old First Church and its associated cemetery occupied much of the property. If Newarkers wanted shoes they went to a shoe store. If they wanted a man's suit, they frequented the draper. Men had their clothing tailor-made (or hand-made) and women went to dressmakers or fashioned their own wardrobes. So it went with everything they had to purchase. Stores were located on the ground floors of small commercial buildings lining Broad Street. Most of these were no more than five stories in height and four bays wide, an unimposing scale which encouraged pedestrian activity. Sometimes, more prosperous merchants combined several stores together, uniting them by common awnings and signage. With increased industrial production, inexpensive machine-made goods became available. Increased volume and lower prices, combined with inexpensive and available labor, called for dramatic new selling techniques. Electricity and increased real estate prices brought multi-story buildings to the central business district. All of these factors combined caused the appearance of the first department stores. Newark's "Big Three" department stores, Hahne & Company, L.S. Plaut and Company and L. Bamberger & Company, were thriving before 1895. Of these three, only Bamberger's was located south of the Morris Canal on Market Street. Customers came in from the suburbs, shopped all morning, lunched in a restaurant, shopped again in the afternoon and occasionally stayed in town for a dinner and theatrical show. The dollars they left in town added up to big business (Cunningham 1966: 195). The department stores attracted shoppers by their elaborate displays as well. The advent of large plate glass windows and electrical backlighting allowed for sophisticated exhibits of not only goods but entire themed scenes, such as Sunday at the races, or Santa arriving; scenes to rival those of the great Manhattan emporiums. Julius Hahne dressed his sons, later to become executives of the company, in red flannel nightgowns and had them crawl among the toys in the store windows to draw shoppers (*Newark Evening News*, September 7, 1958).

German pocketbook maker Julius Hahne started the Hahne and Company Store, the most important retail entity in the Military Park Commons Historic District. He started a small birdcage and toy store on Broad Street in 1858. He chose a favorable location, north of the Morris Canal and directly across from Military Park, near some of the wealthiest residential neighborhoods in downtown Newark. Having established himself, Hahne began to respond to local market pressure. The improved standard of living created a greater demand for consumer goods, so Hahne gradually began to introduce new products. By the end of the 1870s, he had expanded his line to general merchandise, which he departmentalized, a new phenomenon in Newark. Hahne also offered free store deliveries. When his sons opened their own building at the corner of New and Broad Streets in 1901, the new store's clientele included many of Newark's wealthiest families. Exquisitely dressed ladies drove up to Hahne's in handsome horse-drawn carriages, lending an air of dignity and approval to such merchandising.

Newark's department stores, especially Hahne's, made a mundane activity, shopping, into one of opulent entertainment, where Newark's elite could shop in luxury while showing off their own good taste, and the middle class could shop for goods

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perceived to be luxurious by means of the store environment. The Hahne and Company store at Broad and New Streets was the first of its kind in the city and opened amidst great fanfare on Labor Day 1901, boasting advanced fireproof construction, sprinkler systems and a "moving staircase." The store was designed around a grand four-story atrium with a glass skylight. At the rear of the "grand court" was a marble and onyx soda fountain, fourteen feet high with an ornamental glass top and an Italian marble counter, capable of supplying 150 gallons of soda water an hour, and serving sixty customers at once. There were men's smoking rooms, a four-hundred-seat restaurant, a merry-go-round and nursery for children, mezzanines for relaxation and for the "conveniences of ladies who desire to write letters" (*Newark Evening News*, September 1, 1901).

L. Simon Plaut from Connecticut, and his senior partner, Leopold Fox, founded the L.S. Plaut Department Store at the northern edge of the Morris Canal, between Broad and Halsey Streets, in 1870. Their "Bee-Hive" was most famous for its one-price policy, without rebates or gifts as premiums. The "Bee-Hive" was a top Newark name until 1923, when Sebastian Kresge bought the establishment and rebuilt it into the well-known Kresge Department Store (Cunningham 1966: 196).

Not to be outdone, Louis Bamberger hired Chicago architect Jarvis Hunt to design a glittering, luxurious gothic wedding cake of an emporium at 109-135 Market Street, south and west of the historic district. Using the fixed price custom established by Hahne's and L.S. Plaut, Bamberger's firmly stuck to its "customer is always right" policy (Cunningham 1966: 196). Salesladies in long, black aprons and floor walkers in Prince Albert coats gave the store an elite air. Bamberger also published Charm, a magazine for its clientele, to keep them informed of the latest trends and to show them how the store could help them stay sophisticated. In 1922, Bamberger's started radio station WOR in the store's furniture department, which remained at the top of the building until 1942. Although Bamberger did everything possible to give his store an elite air, the carriage trade remained loyal to Hahne's. Hahne's was a solid fixture in Newark's central business district, as solid a civic fixture as the public library or the banks.

Hahne's prominent setting also helped influence the location of other upscale retail establishments. The Wiss family started a retail operation for their world-famous shears and scissors in 1887, when their traditional manufacturing concern split into three branches: manufacturing, retail and real estate. At first the Wiss family opened a store on Bank Street. In 1910, they built a gleaming, white glazed terra cotta building on Broad Street across from Military Park to feature their new jewelry store (665-671 Broad Street). This new, ten-story store allowed them to showcase their fashionable goods such as diamonds, watches, jewelry, Lenox china and crystal, and also provided offices for their real estate operations, as well as for tenants.

Piano retailers followed with the Lauter Piano Company and the Griffith Piano Company locating on Broad Street near Hahne's. Griffith Piano, the best known of the Newark piano companies built a small-scale skyscraper next to the Hahne and Company building. The ground floor was used for elaborate display areas, and upper floors were used for offices. Both Griffith and the Lauter Piano Company included recital halls within their buildings. The Griffith Piano Foundation went on to become one of the great regional music organizations of the twentieth century, founded by Mrs. Parker O. Griffith. It began operation in the spring of 1938, with a series of concerts, lectures and the Foundation's Master Piano Series, which brought some of the world's greatest musicians to Newark, including Sergei Rachmaninoff, Ignace Jan Paderewski, George Gershwin and Mischa Levitzki. Major concerts were held at the old Mosque Theater, now Newark Symphony Hall, and smaller venues were held at the recital halls of the company. Perhaps the greatest beneficiaries of the Griffith Music Foundation were the children and young adults of the metropolitan area. The Griffith Foundation gave morning and afternoon performances of marionette and magic shows as well as musical venues. Annual auditions for talented youth in vocal and instrumental music drew thousands of applicants for Griffith Foundation scholarships.

Small dressmakers, milliners, shoe stores and hosiery shops filled the smaller shop fronts with elaborate displays to entice their upscale customers. While men's haberdashers located below Market Street, women tended to shop for their own needs north of the Morris Canal, and stores, which interested them exclusively, were located around Military Park. Many beauty

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salons were located on second floors of retail buildings. Confectioneries and tea rooms provided respite from busy hours of shopping.

When the new Hahne's store opened in 1901, 1,200 employees were required to run the store. Most of these employees were women, a new career option previously unavailable to them. Before the Civil War, Godey's Lady's Book, the first American women's magazine, had surveyed women's employment options and dispiritedly concluded that there were only two: "teaching and the needle." Department stores changed that, too, as women displaced men on the selling floors, dispensing fashion advice and giving fittings which shoppers preferred to get from another female. Following World War I, the big stores provided women access to jobs that offered the independence and adventure of a merchandising manager, or perhaps a buyer, traveling to markets to acquire new fashions, and occasionally traveling all the way to the executive suite. Hahne's provided employment opportunities for women as well as influenced local commerce. As the largest department store in Newark, and one of the largest commercial enterprises of any kind in the city, Hahne's became one of Newark's largest bank depositors.

Many of the largest employers of women in downtown Newark were also located in the Military Park area. Prudential Insurance, Public Service and Bell Telephone employed thousands of women. At lunchtime, Broad Street would swell with thousands of workers looking for a quick bite, to meet a friend, or do a little shopping. While the more exclusive restaurants and chop houses on Park Place filled with lawyers and financiers, store clerks, telephone operators and floorwalkers, both men and women, dashed into one of the two Child's Restaurants located in the area, or to Schrafft's or Loft's for a quick confectionery lunch or a fountain drink. The beginning of Prohibition in 1919 resulted in the end of the free saloon lunch, a major factor in the rise of restaurants in the Military Park Commons Historic District. Since the local saloons and taverns were famous for their free and quick-serve lunches, chains like Child's and Schrafft's quickly stepped in to fill in the gap.

Age of Invention

Newark's greatest inventor Seth Boyden, whose discovery of patent leather revolutionized the leather industry, died in 1870, just as Newark began to emerge into genuine industrial greatness. Visiting journalists and the Industrial Exposition depicted "Made-in Newark" diversity and showed the extraordinary craftsmanship of the city's mechanics. But there was much more to this industrial saga. This was an age of giants in America and in Newark, of industrial geniuses such as Thomas Edison, Edward Weston and John Wesley Hyatt, all of whom found their way to Newark. And they all came for the simplest of reasons: here they could find like-minded manufacturers and the skilled workers to translate ideas into reality. Edison arrived in Newark in the winter of 1871 and set up shop on Ward Street (now McCarter Highway and Edison Place, southeast of the district). With money he had received for an improved stock ticker from Western Union, he put together a dream team of craftsmen for the "invention factory" he would open in Menlo Park in 1876. Edison's Newark work was mainly for Western Union. He succeeded in inventing in Newark the quadruplex telegraph, which permitted the sending of many messages over the same wire. Other inventors came to Newark to seek out Edison and ask for his advice. He helped a Milwaukee inventor named Christopher Sholes perfect the country's first typewriter. Toward the end of 1875, he invented a device for multiplying copies of letters, which he called the Mimeograph.

Edison left Newark in 1876 for Menlo Park, but another young inventor, Edward Weston moved in. Possibly based on Edison's reputation in Newark, and certainly influenced by the great metal refiners already present, Weston moved to Newark and developed a dynamo to give steady current to his electroplater. Weston then invented an improved electric carbon arc lamp, which was promptly installed in Military Park in May 1881 - the country's first municipal underwriting of electrical street lighting. Two years later he later went on to fame when he lit the Brooklyn Bridge with arc lamps. By 1884, Weston's inventions rivaled Edison's. His patents covered the entire electrical field from motors and generators to underground cables, batteries and fuses. He took over a big plant at Plane and Orange Streets for manufacturing, and started the Newark Electric Light and Power Company in Mechanic Street in 1882 (now Edison Place, south of the Military Park

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Commons Historic District). Weston went on to become a pioneer in electrical measurement; he made the first permanent magnet, and his "normal cell," the first stable standard for the volt, the basic unit of electromotive force (Cunningham 1966: 174-180).

John Wesley Hyatt, an Albany, New York printer, was intrigued by a contest offering \$10,000 for a synthetic billiard ball. Working at night in the kitchen of his unenthusiastic Albany landlady, Hyatt experimented with different substances, eventually producing an ivory-like substance he called "Celluloid." Ultimately he used the material for dental plates, knife handles, piano keys and novelty items, then accepted the offer of New York financiers to move his operation to a new five-story plant in Mechanic Street in Newark. In 1878, Hyatt invented the world's first injection moulding machine to turn out harness buckles, buttons, combs and shaving brush handles. The need for perfectly spherical billiard balls prompted Hyatt to invent a lathe for turning perfect spheres. In 1885, he used the lathe to perfect a roller bearing capable of standing the pounding abuse of sugar grinders. That bearing, useful in many kinds of machinery, became the basis for the smooth ride that Americans demanded when they reached the automobile age. An order from the Olds Company in 1900 for axle bearings made Hyatt the greatest name in automobile roller bearings (Cunningham 1966: 180-181).

Immigration

The industrial revolution had a profound effect on Newark's social fabric as thousands of immigrants flocking to Newark in search of work forever destroyed the city's Anglo-Saxon identity. Nineteenth-century Newark became a gateway city not just for goods and materials but for human beings as well. From 1820 to 1920, the city's population grew at a staggering rate. In 1820, 6,507 people lived in Newark. By 1840, that figure had more than doubled to 17,202, and twenty years later, at the outbreak of the Civil War, Newark's population stood at 71,941. In the years following the Civil War, Newark's rapid growth showed no signs of slackening. In 1890, the city's population stood at 181,830, and, by 1920, it had soared to over 400,000 people (Jackson 1972: 41).

The Irish were the first non Anglo-Saxon group to come to the city in significant numbers. Many unskilled Irish laborers came to Newark in the 1820s and 1830s to work on the Morris Canal and the railroads. Depressed economic conditions and the potato blight in Ireland quickened the pace of Irish immigration to industrial cities such as Newark. By 1860, over 15% of Newark's population was Irish born (Jackson 1972: 42; Cunningham 1966: 101). Germans began coming to Newark in large numbers in the 1840s. While the Irish immigrants were desperately poor and generally unskilled, the Germans were oftentimes skilled and reasonably well educated. Some managed to bring enough capital with them to start their own businesses and shops, such as Julius Hahne. In contrast to the Irish immigration to Newark, which diminished considerably in the years following the Civil War, German immigration continued to be heavy at least through the 1880s. By 1890, almost half of all Newark's foreign born were German (Ralph 1978: 150; Popper 1952: 132). At the same time, a new wave of immigration from southern and eastern Europe began. During the following decades large numbers of Italians, Hungarians, Poles, and Russians came to Newark in search of work. Many Italians were poor and unskilled, and inherited the hard lot of manual labor, working on the pick and shovel gangs which dug the ditches for the city's new gas and water mains in the 1880s and 1890s. An extremely high proportion of the Russian newcomers were Jewish. Working in small businesses and in the garment industry, they added a new element to Newark's increasingly diverse ethnic mix (Popper 1952: 130-140).

Politics

Just as it brought about dramatic changes in the ethnic composition of Newark's population, the industrial revolution also had a lasting impact on the city's political history. In 1836, Newark officially incorporated as a city, adopting a city charter that divided the town's territory into four wards. At the same time, Newark abandoned its old township form of government, electing its first mayor—William Halsey—and a board of aldermen, one for each of the city's four wards. (Urquhart 1913:

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Physical Development

The industrial revolution was a time of tremendous physical growth in Newark. The city's landscape took shape in these years as the canal and the railroads, new homes and factories, and miles of new streets were constructed (Drummond 1979: 214-250). There was little long range planning in nineteenth-century Newark, however, and the city's rapid physical development in these years progressed in a generally haphazard fashion. By the Revolutionary war, Newark had completely abandoned the New England system of town planning with its strict control over the use and transfer of land. Newark's ideological climate in this period was decidedly laissez-faire in nature and private individuals were for the most part free to develop their land as they saw fit (Ralph 1978: 220-229; Drummond 1979: 1-28, 243). Until the city planning movement of the early twentieth century, there was no zoning system of any kind in Newark. Moreover, before 1913, new subdivisions and street arrangements were not even required to have the city's approval (Conference on Interurban Improvement of Newark 1914: 6-10; Preliminary Report on Zoning 1946: 1-7). Thus, like most American cities at this time, nineteenth-century Newark developed according to the unplanned forces of the real estate market.

The Central Business District

The structural development of the central business district in these decades was clearly shaped by the demands of retail establishments. The continuous rise in prices for land in the downtown area, for example, transformed the city's major thoroughfare from a generally residential street into a major commercial artery by the second half of the nineteenth century. The price of real estate in the central business district escalated rapidly throughout these years; in one instance, a piece of downtown property purchased in 1826 for \$60 was sold in the same condition in 1833 for \$10,000 (Cunningham 1966: 104). As a result of economic pressure, only certain kinds of establishments could continue to afford a Broad Street location (Hirsch 1978: 94-95). Thus, while Broad Street in 1820 showed a mix of private homes, churches and various small commercial establishments, in 1850 the homes had mostly given way and the street was lined with three- and four-story commercial buildings including banks, offices, shops and hotels (Cunningham 1966: 148-149; Hirsch 1978: 95). Mid-century Broad Street still served mostly a local clientele; it was not until the end of the nineteenth century that Newark became a regional shopping center. The initiation of horse car railway service, and later electric trolleys, helped make downtown Newark the major commercial center for much of northern New Jersey (Drummond 1979: 218-219).

Military Park

Military Park is the oldest public park in Newark. It appears on the first map of land allotment from the city's founding and is labeled the "Training Place." Its first major military use was for the call of all men on September 6, 1673, to gather to deal with the Indian unrest in New England. In 1674, by resolution of town meeting, the land was formally set aside as a drill ground: "Another triangle piece. Allotted for training place, in length on the west side 17 chaines, on the southeast side 15 chaines. And at the East End 7 chaines and a halfe bounded on all sides by highways." In 1745, the park became the site of the second oldest church in Newark, Trinity Church. In the late summer of 1733, Colonel Josiah Ogden, contrary to church laws, hastily harvested his ripe wheat on a Sunday prior to an oncoming thunderstorm. Church fathers tried Ogden for violating the Lord's Day, and rebuked him publicly, a move he deeply resented. Ogden left the church, and with a small group of sympathetic followers, formed a new congregation based on Episcopal principles, finally chartered as Trinity Church in 1746. Trinity's founders insisted on part of the town's public lands for their church, correctly arguing that they were as much descendants of the original settlers as were members of the Presbyterian Church. Trinity was given a half-acre of property at the northern end of the training ground where the church still stands today (Cunningham 1966: 48).

The ancient city "Training Place" was converted from a drill ground to a municipal park by Town Meeting in 1813. That year elm trees were planted around the fringe of the park. In 1838, the interior of the park was planted and an iron fence was

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set up. Watering troughs were set up for horses. Farmers, tradesmen and citizens would gather around the watering troughs and gossip while the horses drank. Eventually the elm trees formed a leafy canopy over the park. The church spire of Trinity could be seen above the canopy and elegant brick and brownstone dwellings lined the perimeter of the park. In 1878, the Newark City Council allowed the electrical inventor, Edward Weston, to put up an arc lamp in the park. The lamp equaled the light of seven thousand candles and drew public attention and "millions of bugs." Weston lamps soon gleamed in other public spaces throughout the metropolitan area. Bucking popular opinion that electricity was inherently dangerous, and maybe even impossible, Newark gave Weston a contract for arc lights on five posts in Military Park in May, 1881--the country's first municipal underwriting of electrical street lighting (Cunningham 1966: 278). The fence was removed at the end of the nineteenth century as unsightly. The last of the famous park elms died in the early twentieth century (*Newark Evening News*, September 18, 1914; January 8, 1926).

Throughout its history the park served as a gathering place for Newark's citizens. When General Washington marched through Newark in June of 1775, on his way to Massachusetts to take command of the Continental army, Newarkers gathered to watch and bid him farewell. The Training Ground was used for drilling of local militiamen in preparation for their departure north to join Washington's forces. Newarkers also assembled the following November to watch Washington and his troops retreat in front of General Howe's Redcoats (Cunningham 1966: 72-75). In May 1812, Newark officers grouped in the park for rigorous drilling at the call of Governor Joseph Bloomfield. During the Civil War, Military Park became a great recruiting center. Newarkers gathered in Military Park for a variety of reasons. In 1857, over 2,000 workers marched in Military Park to ask for unemployment relief as a result of the Panic of 1857. Residents gathered to hear news of the Civil War, and to celebrate its ending. They came together to commemorate its hero General Philip Kearny, commander of the Third Corps of the Army of the Potomac, killed at Chantilly, Virginia in 1862. A committee of Newark Civil War veterans, led by Cortlandt Parker, arranged to have a statue of Kearny, sculpted by American artist Henry Kirke Brown and originally placed in Statuary Hall, in Washington, brought to Military Park where it was dedicated in 1880. Generals Grant and McClellan attended the dedication ceremonies. In celebration of the 250th Anniversary of the founding of the city, Newark residents gathered in throngs to participate in the many events that occurred from May to October 1916. Thousands watched parades passing by. During World War I, Liberty Bonds were sold and funds were raised for the Red Cross. Recruiting officers with tents, guns and tanks, occupied convenient places and sought to enlist citizens in the infantry, the navy, the artillery, the tank corps, the marine and submarine service. The crowning glory of Military Park was the placement of Borglum's "Wars of America".

Kearny's statue was the first of many military monuments placed in the park. On July 4, 1899, a bronze cannon taken from the Morro Castle fortress in Santiago Harbor, Puerto Rico, during the Spanish American War was installed at Military Park. It became known as the "Spanish Cannon." This was followed by the installation of two howitzers from the sloop *U.S. Portsmouth*, Commodore Perry's 1853 flagship to the Orient. These cannons, which also took part in the Civil War, were brought to Military Park in 1906. In 1904, the Citizens of Newark, through the Board of Trade, erected a statue of Frederick T. Frelinghuysen, New Jersey attorney general, United States Senator, and Secretary of State in 1881 to President Chester A. Arthur. Karl Gerhardt, a self-taught sculptor from Boston, created the bronze statue.

The greatest piece of art in Military Park is Gutzon Borglum's "Wars of America." Commissioned by the estate of Amos Van Horn, a Newark furniture merchant, Borglum created an immense group of bronze figures and two horses arranged on an inclined and elevated platform. The action of the monument represents the American people summoned to the defense of their freedom. The wars referred to are the Revolution, the Civil War, the Spanish-American War and World War I. Representatives from all of these conflicts are depicted, including a Red Cross nurse, a conscientious objector arguing with the top sergeant, the aviator John Purroy Mitchell, and the figure of the donor, Amos Van Horn, as the volunteer of 1861. The great leaders of the past join the group to transform it into an army. The monument is placed at the base of an elongated reflecting pool in the shape of a Tudor sword. "Wars of America" was dedicated on Memorial Day, May 31st, 1926. (The monument was individually listed on the National Register of Historic Places in 1994.)

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The year 1965 saw the last of the monuments installed in Military Park. Jacques Lipschitz, a noted international sculptor, was commissioned to design a bust of John F. Kennedy. A committee was formed to erect a memorial to the late President on behalf of the men, women and children of Essex County. The bust, which sits on a pedestal designed by the local firm, Frank Grad and Sons, was unveiled in 1965.

The early 1960s was a time of great upheaval for the park. Downtown Newark was overwhelmed with automobiles. With the demise of the trolley system, commuters depended increasingly on their cars to get to work. The City of Newark, desperate for public parking accommodations, tunneled underneath the southern end of Military Park, creating a multi-level parking garage housing 1,030 cars. Some of the monuments within the park were also repositioned to accommodate the garage. Along with the garage, came entrance and exit ramps, as well as stair and elevator kiosks. The multi-faceted and tiled, space age-designed kiosks marred the landscape and detracted from the monuments and planted areas. With the construction of the New Jersey Performing Arts Center in the mid-1990s, the parking garage was completely renovated and many of the kiosks were removed. The ones remaining were renovated to be less obtrusive, and the kiosk at the northeast corner of the park was converted into a café.

Street Patterns and Subdivisions

Early nineteenth-century maps show quite well the process by which the large, spacious blocks of Puritan Newark were progressively divided up into smaller units by the addition of new streets. The 1806 map (see figure 2), for example, shows a number of new streets added to the original layout. Halsey Street runs westward from the Market Place, and a number of north-south streets run parallel to Market at irregular intervals through various downtown blocks, including New Street. Fulton Street also makes its first appearance. The 1836 map (see figure 3) shows this process greatly accelerated by the addition of many new streets and by the presence of the Morris Canal and the major railroad lines in the downtown area.

The development of Newark's street system illustrated perfectly the haphazard nature of the city's physical growth. The city never had any kind of comprehensive, long range plan for the addition of streets in the nineteenth century. Without any guidance from the city, nineteenth-century developers built new downtown streets in a generally unorganized and haphazard fashion with little attention paid to any overall design (Drummond 1979: 80-90; Popper 1952: 287-291). Thus, rather than mending the various irregularities of the early street pattern, developers left the city with a multiplicity of short, narrow, poorly located and non-continuous streets in the core area (City Planning for Newark 1913: 61). While Newark did organize a Street Commission in 1807, the most that it could do to discourage unwise development was to refuse to improve a street with sewers, sidewalks and pavement (Records 1966: 197-198). Many of Newark's downtown streets remained simple dirt paths for many years, unpaved and poorly cared for until late in the nineteenth century (Ralph 1978: 229). One observer, criticizing the lack of long range planning in Newark's street design, asserted in 1913 that streets in the downtown area presented an "inextricable maze" (Urquhart 1913: 561).

Another major problem arose with the development of the Broad Street area south of Market Street. Downtown merchants had always complained about the domination of the area south of Market Street by the Old Burying Ground, the original resting place of the founders of the city. They looked on the retail development of Broad Street north of the canal with envy. Since the mid-nineteenth century, major retailers had favored this area and had established the emporiums of Hahne and Company, Plaut and Company's Beehive, among others. When Prudential built their monstrous Romanesque Revival office buildings at Broad and Bank Streets, attracting even more people to the area north of the Canal, these businessmen finally decided that something had to be done about the cemetery. The chief obstacle to the retail development of south Broad Street was not only the Old Burying Ground, but the fact that the block from Market Street south to William Street was the longest block in the city, and that merchants in a third of the block nearest Market Street had to build on land leased from Old First Church and also pay taxes on the land and buildings to the city. The small and old buildings along the Broad Street side of

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the Old Burying Ground were not improved for the lots were not deep enough to erect large and modern buildings. These obstacles prevented south Broad Street from reaping benefits from the opening of the Newark and New York branch of the Central Railroad of New Jersey with a Broad Street passenger station and a freight depot on Fair Street (now Lafayette street) (see figures 4 and 5).

In 1886, city authorities succeeded in introducing a bill into the New Jersey Legislature providing for the removal of the cemetery. Interments in the cemetery had ceased by 1791, when the new First Presbyterian Church was built across the street with its accompanying new cemetery. A crypt at Fairmount Cemetery was purchased by the city, and in 1889, 238 boxes of remains were placed into the crypt (Massa 1966: 2). The cemetery was then paved over and Branford Place and Treat Place were laid out, subdividing the once great block into three sections. Branford Place, the original cemetery drive, developed into a street lined with theaters, and ironically became the unofficial gateway of the city's tenderloin district located along Halsey Street.

When subdividing the areas of Newark beyond the central business district, nineteenth-century developers generally did not have to contend, as they did in the core area, with an already existing street system. Faced with large, open tracts of land, they relied upon the so called "grid iron plan" of development, laying out streets and blocks in a rectilinear fashion and subdividing blocks into narrow homelots. A lot size of 25' by 100' was used widely in nineteenth-century Newark (Comprehensive Plan for Newark 1915: 99, 138-147; City Planning for Newark 1913: 58). The grid iron plan, used by many private real estate developers at this time, was ideal for rapidly subdividing land for development and creating hundreds of uniform size lots for a burgeoning real estate market (Reps 1965: 294-304). Twentieth-century observers later criticized the "ungracious rigidity" of this grid design which treated all land in a similar fashion, paying little attention to marked topographical features (Comprehensive Plan of Newark 1915: 99).

Residential Patterns

The residential patterns of mid-nineteenth-century Newark remained similar to those of colonial times. The wealthy and powerful preferred to live in the core area in close proximity to their work and to the city's major institutions; Park Place and Washington Street were known as especially fashionable addresses. The Ballantine House on Washington Street, north of the district, and the Symington/Continental House at 2 Park Place, stand as a reminder of the old pedestrian city, a city in which both factory owners and their workers walked to work. With the wealthy locating in the center of Newark, the rest of the city's population clustered about the core, the middle class generally in the inner ring just beyond the core and the poor pushed to the fringes of the city (Ralph 1978: 158-167). Except for large concentrations of Germans in the hilly area west of High Street and of Irish in the "Downneck" (Ironbound) district of the city, there were few exclusively ethnic neighborhoods in mid-nineteenth-century Newark. The Newark working class at this time tended to cluster together by occupation rather than by ethnic affiliation (Hirsch 1978: 94-100; Ralph 1978: 140-152).

It was not until the 1880s that Newark's residential patterns began to change in significant ways. Newark's streetcar system made outlying areas more appealing as residential locations. Moreover, with developers buying up more land in the core area for commercial and industrial use, land prices continued to climb, making it increasingly expensive to maintain a large, private home in the downtown area (Ralph 1978: 158; Hirsch 1978: 94-95). Thus, in the 1880s, the city began to turn itself inside out as the wealthy and the middle classes began to leave the core for more spacious residential areas in outer Newark. The "Downneck" (Ironbound) area continued to be a predominantly ethnic, working class neighborhood as, in the late nineteenth and early twentieth centuries, large numbers of Italians, Poles, Jews, Slavs, Hungarians, and Lithuanians settled there (Drummond 1979: 144, 194).

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Transportation and the Physical Environment

Newark's vast transportation network has had a profound impact on the city's physical organization since the 1830s. First of all, the inescapable presence of the canal and the railroad lines in the heart of the city brought immediate and dramatic changes to the urban landscape. With the opening of the Morris Canal in 1832, Newarkers suddenly saw barges running directly through the middle of their city. The canal remained a point of contention throughout its history. Many Newarkers enjoyed the presence of the canal, even using it for boating and swimming. Others, however, found it to be mostly a nuisance and, as the canal became increasingly polluted in the second half of the century, many city residents advocated that it be abandoned (Drummond 1979: 99-104). The presence of the canal also served as a psychological boundary between the northern, high-end of the Broad Street shopping district and the financial/insurance center below the canal. Until 1924, the debris-cluttered, weed-infested, brackish Morris Canal continued to flow through the city, with an occasional canal boat still meandering through the city past Plaut's "Beehive" on its way west. The waterway was abandoned in 1924, and three years later, the city bought the canal bed within the city limits for \$425,000, agreeing to construct a city subway if Public Service would maintain and operate it.

The railroad had perhaps an even more dramatic and controversial impact on the city's physical landscape. By the 1870s there were four freight terminals in the downtown area alone and miles of track cross-hatching the city in every direction (Drummond 1979: 62). More than anything else, the presence of the railroad symbolized the dramatic changes in the physical make-up of Newark brought on by the Industrial Revolution.

In addition to their immediate visual impact, however, these transportation arteries had less direct and somewhat unforeseen long-range consequences for Newark's physical development over the course of the nineteenth and twentieth centuries. For example, both the canal and the railroad acted as giant boundaries imposed suddenly on a growing city. Once the canal and the railroads were in place, they forced the city into new patterns of development. The canal, for example, running through the very heart of the city along what is now Raymond Boulevard, literally cut Newark in half, creating dead end streets and interrupting the natural flow of the city's movement (Drummond 1979: 99). The railroad acted in a similar fashion. The New Jersey Railroad's tracks, for example, running along the southeastern edge of the central business district, quickly became one of the city's immutable boundaries, separating the core area from the Ironbound district to the southeast (Drummond 1979: 116). Thus, the presence of the railroads created distinct neighborhoods in the city. The Ironbound district, for example, gets its name from the fact that its perimeter became defined by railroad tracks in the mid-nineteenth century.

A second unforeseen consequence of Newark's transportation network in the nineteenth century was the creation of an extraordinarily high level of industrial dispersion. Since the 1830s, Newark's physical development has been characterized by the widespread mixing of manufacturing, commercial, and residential structures (Drummond 1979: 112-133). A 1913 city planning report, for example, pointed to the "discordant mingling" of factories, homes, and shops in the city (City Planning for Newark 1913: xxi). This widespread industrial dispersion was directly related to the presence of Newark's major transportation arteries. Manufacturers, in an effort to reduce transportation costs, located as close to the canal and the railroads as possible. Thus, both the canal and the railroad acted as magnets. They drew factories and warehouses to their routes and created a continuous belt of heavy industry along their rights of way from one end of the city to the other (Drummond 1979: 124). Insurance maps clearly illustrate this industrial dispersion. On a map from the 1860s, for example, one finds a three block area of Market Street, in the downtown area between Plane Street (now University Avenue) and Broad Street, a livery stable, a machine shop, a sash and blind manufacturing plant, a number of coal yards and a large patent leather factory, along with churches, shops, and private homes. In the Military Park Commons Historic District, this co-mingling of industrial, commercial and residential is most clearly seen at the foot of Rector and Fulton Streets, where

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residential row houses, Ballantine's industrial buildings, the Progressive Club and a small manufacturer of dental supplies all coexisted at the start of the twentieth century (Van Dyne 1868: Map 16).

1900 to the Present

The City Planning Movement

The early decades of the twentieth century witnessed the beginnings of the modern city planning movement in the United States. In major cities across the country, progressive reformers made a concerted effort to call public attention to the problems of urban America (Reps 1967: 170-186). The city of Newark took part in this movement, establishing a City Planning Commission in 1911 (City Planning for Newark 1913: 4). The reports issued throughout the twentieth century by this Commission and by various city planning groups are essential documents in tracing the history of Newark's physical growth. Moreover, they mark the culmination of a major shift (beginning in the late nineteenth century) in the basic approach taken by civic leaders towards the city's development. Rather than continuing to allow the city to develop according to the uncoordinated activities of individual developers, Newark's urban reformers now attempted to establish an overall design for the future growth of the city (City Planning for Newark 1913; Comprehensive Plan of Newark 1915; Master Plan for the City of Newark 1947; Master Plan 1965; State of the City 1978). The development of Newark, according to the 1913 report, would now proceed according to the "scientific arrangement of the physical aspects of the city" (City Planning for Newark 1913: 4).

City planners clearly recognized the pressing need for some kind of zoning in Newark. By the early twentieth century, the city's widespread industrial dispersion had led to the rapid deterioration of the physical environment of many downtown areas (Preliminary Report on Land Use 1945: 1-7). A zoning law enacted in 1920 and revised in 1930 did serve to mitigate this problem to an extent, requiring that plats of land within the city limits be submitted to the City Commission for approval and restricting new industrial development to designated areas of the city (Preliminary Report on Zoning 1946: 4-7). Since that time, most large-scale industrial activity in the city has been concentrated in areas along the major railroad lines and along the Passaic River near Newark Bay. However, since most of Newark's industrial development took place before this law took effect, the city has continued to suffer from the widespread scattering of factories and warehouses throughout the residential and commercial areas of the city (Master Plan 1964 City of Newark 1965: 15-28).

An important feature of early twentieth-century city planning in Newark was the "City Beautiful Movement," an alliance of Newark city planners, politicians, and business leaders, who worked diligently throughout these years to improve their city's public image and appearance. A 1913 planning report bemoaned the fact that Newark "does not present a good front" to visitors; "let us make the picture Newark presents," it continued, "solid, broad, dignified, clean and interesting" (City Planning for Newark 1913: 50). Similarly, a 1915 planning report argued that "the complete city must be beautiful," and that Newarkers must consider "beauty...as well as utility in everything that goes into the physical improvement of the city" (Comprehensive Plan of Newark 1915: 99-100).

The City Beautiful Movement succeeded in a variety of ways in enhancing the overall appearance of much of the downtown area. For example, reformers successfully worked to do away with many billboards, overhanging signs, and overhead utility poles and wires in the central business district. Supporters of the City Beautiful Movement also called for more public artwork in the city, and, as a result of their efforts, Newark's older downtown parks were adorned with many statues and monuments in these years. The New York sculptor J. Massey Rhinds was commissioned to do two works in Newark. Rhinds' "George Washington" was unveiled in Washington Park in 1912; his "The Equestrian Statue of Bartolomeo Colleoni" was completed in 1916 (Newark Museum Association 1975: 28). Likewise, the noted American sculptor Gutzon Borglum's "The Indian and the Puritan" north of Washington Park, "Wars of America" in Military Park, and "Seated Lincoln" in front of the Essex County Courthouse were done in the 1910s and 1920s (Comprehensive Plan of Newark 1915:

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100-110; Cunningham 1966: 206-207). Borglum later achieved great fame as the sculptor of the Mount Rushmore National Monument in the Black Hills of South Dakota, which was completed just after his death in 1941.

Although a Borglum bronze lamp standard commemorating the 250th Anniversary of the founding of Newark was erected on Branford Place near Washington Street in 1916, it disappeared sometime before 1961. The standard appears in a newspaper photograph from 1926 but is not mentioned in a *Newark Evening News* article dated August 13, 1961, reviewing Borglum's work in the city (*Newark Evening News* 3/11/16; 9/24/16; 4/17/26; 8/13/61). The "Indian and the Puritan" was recently severely vandalized in a spate of public sculpture vandalism which occurred on several nights in January. The head of the Puritan was completely removed and the face of the Indian was smashed.

The Central Business District

The period from the 1890s to the Great Depression was a time of tremendous development in Newark's central business district. Newark's industrial prosperity triggered a building boom unsurpassed in the city's history, celebrating Newark's success as the largest and richest city in New Jersey. During this period of seemingly endless prosperity, Newark's physical landscape was transformed, and its famous skyline and downtown were created. Newark's major twentieth-century landmarks were built, including the Firemen's Insurance Company, New Jersey Telephone Company, the National Newark and Essex Bank Building, the Raymond Commerce Building, and the National State Bank, among others. If a slogan could be coined for this time period it would surely be, "Going up!" Early twentieth-century Newark was a compact city at its center. Downtown businessmen had no way to go but up. Real estate values within Four Corners had risen so high that they were measured by the foot rather than the acre. By 1910, a foot of property fronting on Broad Street near the Four Corners was worth upwards of \$5,000. Rambling three or four-story brick buildings gave way to tall, slim giants of granite or limestone.

It is important to note here that in these years Newark's leaders took an active interest in the city's architectural development, calling for the construction of impressive public buildings in the downtown area. As a result, many of Newark's important neo-classical public buildings date from this period, including the Newark Public Library (1903) and the Newark Museum (1926) in the James Street Commons Historic District, Newark City Hall (1906), south of Four Corners, and the Essex County Court House (1907), west of the district (Cunningham 1966: 206-207; Drummond 1979: 262-265). City officials also made a great effort to improve the city's appearance for its 250th Anniversary in 1916. Organizers of the celebration worked especially hard to insure that the Robert Treat Hotel on Military Park was finished in time for the celebration (*The Newarker*, November 1915: 5-8).

In the early twentieth century, the city fathers realized that a prominent hotel was necessary to accommodate tourists and commerce to the prosperous city. Prior to the construction of the Robert Treat Hotel, the city had no major hotels but proliferated with boarding houses and second-class lodgings. According to John Cunningham, "the most permanent effects of the 250th anniversary celebration were two major buildings dedicated on Park Place in the anniversary year. One was the Robert Treat Hotel, the first truly good hotel in the city. Nearby, Public Service Corporation completed its \$5 million dollar terminal in 1916" (Cunningham 1966: 249). The *Newark Sunday Call* described the construction of the hotel as "one of the largest and most important dreams of Newark (*Newark Sunday Call*, April 2, 1916, n.p.).

A company specifically created by the city fathers and leading businessmen, the Robert Treat Hotel Company constructed the Robert Treat Hotel. The architectural firm of Guilbert and Betelle, one of the most noted architectural firms in the metropolitan area was hired to design and supervise the construction. The hotel was designed to be the most modern facility of its time and included its own ice-making plant, butcher shop, oyster and fish shops, bakery, brine-cooled refrigeration plant, high speed electric dumbwaiters and central vacuuming (Hotel Monthly, n.d.: 63-65).

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The design of the Robert Treat Hotel was in keeping with the ideals of the period, of a grandiose public building as embellishment for park and square. The luxuriously-appointed hotel was the ultimate in urban splendor, sited on a grand axis in view of Broad Street and the City's ancient "Training Place." Occupying a prominent position on Military Park, the hotel became the impetus for a grand streetscape of notable buildings such as the Essex Club (now the New Jersey Historical Society) immediately to the south, and the Military Park Building, the 21-story Art Moderne office building occupying the southern corner of the block.

The Robert Treat Hotel was known for its roster of impressive guests. During the 1916, 250th Anniversary celebration, President and Mrs. Woodrow Wilson stayed in the hotel for the festivities. The hotel played host to numerous political figures, actors, singers and gangsters who made public and not so public appearances in Newark. (The Robert Treat Hotel was home to gangster Dutch Schultz when he was gunned down around the corner at the Palace Chop House in 1935.)

The Essex Club was built ten years after the Robert Treat Hotel; part of the 1920s post-war building boom which celebrated Newark's success as the largest and richest city in New Jersey. Home of the oldest existing club in New Jersey, the building was designed by Guilbert and Betelle in a strict English Georgian architectural tradition to replace the previous wood frame club house. Before World War I, leading families such as the Ballantines and Wards lived in mansions fronting on either Washington Park or Military Park. The post-war building boom gradually replaced the lavish residences with elegant commercial structures around the perimeters of the parks. The Essex Club was the social pace setter of the day and was the initial sponsor of the annual Assembly Ball, the most brilliant affair of Newark's social season. The club house provided a gathering place for Essex County's most successful and prominent businessmen. The roll of the founding members of the Club reads like a veritable "Who's Who" of Newark and New Jersey history and includes such prominent men as Peter, John and Robert Ballantine, of the brewery fame; Thomas B. Peddie, trunk manufacturer and benefactor of First Baptist Peddie Memorial Church; Edward Weston, electrical inventor and founder of Weston Electrical Instruments; Frederick T. Frelinghuysen, attorney general of New Jersey during the Civil War years and his son Frederick, president of the Mutual Benefit Life Insurance Company; William Clark of Clark Thread Works; Franklin Murphy, governor of New Jersey, among others.

Across East Park Street from the Military Park Building was the grand seven-story, Public Service Corporation terminal. Completed in 1916, for the 250th anniversary of the city's founding, the limestone-and-terra cotta-clad building dominated the streetscape east of lower Military Park. Next to it was the Cass Gilbert-designed American Insurance Company building, known for its elaborate classical detailing and bronze bas-relief doors. The entire first floor of the three-story building had been built as an auditorium and was acquired by Public Service and annexed to its block-square office building and terminal complex in the 1930s. The whole block was razed in 1981 to make way for the new PSE& G tower, a rectangular mirrored box with a plaza in front of it. The construction of the new building destroyed not only the buildings but also the entire feel of the park front. The doors of the auditorium were saved and installed in the south entrance of the Newark Museum. Consequently, the boundaries of the Military Park Commons Historic District end north of this block.

The location of Newark's public buildings was an issue in nearly all the major city planning reports. Although city planners admired Newark's many impressive early twentieth-century public buildings, they were generally critical of the fact that the city never developed a centrally located group of buildings, a "civic center," that would provide an architecturally imposing focal point for the city's public life (City Planning for Newark 1913: 43-50; Comprehensive Plan of Newark 1915: 52; Preliminary Report on Public Buildings 1946: 1-7). This aspect of Newark's physical development stands in sharp contrast to other cities originally laid out according to the basic features of New England town planning. In many New England towns the large common in the center of town served over the years as a natural location for the construction of important public buildings. In colonial New Haven, for example, the original town square became the site of the town meetinghouse, jail, grammar school, the county court house, and the original buildings of Yale College (Reps 1965: 128). As we have seen, however, Newark, because of the original layout of the town, has been without such a large, centrally located public space

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that might have served to attract a cluster of public buildings. Just as Newark's original public lands were scattered throughout the core area, so, too, were the locations of its public buildings in the nineteenth and early twentieth centuries. The Museum and the Public Library, for example, were built across from Washington Park. Likewise, the Essex County Court House was constructed on the site of the old town Watering Place, which was one of the original areas set aside by the Puritans. The other major site for public buildings in the early part of the century was the City Hall complex at Broad and Franklin Streets (Preliminary Report on Public Buildings 1946: 1-7). In the 1910s, there was much discussion in Newark of building a large civic auditorium to show "the ambitions, aspirations, and civic pride of the people who live here." However, due to a disagreement over location, this building, planned for the city's 250th Anniversary in 1916, was never built (*The Newarker*, November 1915: 5).

Street Patterns and Land Subdivisions

According to a 1915 report, the city's street system was generally good, "except in its business district" (Comprehensive Plan of Newark 1915: 18). Newark's city planners clearly recognized the problems caused by haphazard street development in the nineteenth century. Planners continually pointed to the congestion and inconvenience caused by the poor quality and placement of Newark's downtown streets. However, by the time the city planning movement addressed itself to the problem, most of Newark was already plotted out with streets; only the meadowlands had large areas of undeveloped land remaining (City Planning for Newark 1913: 50-61; Comprehensive Plan of Newark 1915: 24). As a result, only minor adjustments to the city's existing street plan could be considered. For example, planners advocated the straightening of core area streets such as Washington Street and the improvement of the major thoroughfares radiating outward from the central business district (City Planning for Newark 1913: 20-30; Comprehensive Plan of Newark 1915: 1-18).

The only major addition to the core area's basic street system in the twentieth century has been Raymond Boulevard. Here, once again, one can see the unforeseen influence of the Morris Canal at work on the city's development. With the construction of Raymond Boulevard over the empty canal bed in 1932, Newark found itself with another major east-west thoroughfare only a few short blocks from Market Street (Cunningham 1966: 271). Raymond Boulevard has, over time, become one of Newark's busiest downtown streets. As a result, the city's center of gravity has shifted noticeably towards the Raymond Boulevard areas and away from the "Four Corners" of Market and Broad. For example, Raymond Boulevard has attracted much of the city's new development in recent decades including the Public Service Electric and Gas complex and Seton Hall Law School.

1929 to the Present

Newark's golden age was relatively short-lived. The stock market crash of 1929 and the ensuing economic depression had a severe impact on Newark, triggering an industrial decline from which the city has never recovered. Over six hundred factories had closed down by 1933 while the city's per capita income dropped from a high of \$839 in 1925 to a low of \$429 in 1933. By March of 1935, over 94,000 people were on some form of public relief in Newark (Cunningham 1966: 281).

From the mid-1930s to the end of World War II, Newark did show signs of an economic recovery. Publicly financed projects, and later World War II production provided economic revitalization in the 1940s. However, as the ensuing decades were to illustrate, this recovery period was only temporary. In the years following World War II, Newark, along with other manufacturing centers in the industrial northeast, continued to suffer an economic slump. Increasing numbers of manufacturers simply closed their doors, leaving Newark for the south and west. Automation further displaced many unskilled and semi-skilled workers. As a result, the number of manufacturing jobs in the city and the total value of Newark's industrial production began to decline sharply (Stellhorn 1982: 338-390). Fortunately for Newark, its economy had become more diversified by the middle of the twentieth century. Faced with a declining industrial base, the city increasingly depended on its growing financial institutions and its insurance industry to provide it with economic vitality.

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A series of immigration restriction bills, passed by Congress in the early 1920s, brought a close to the great migration from southern and eastern Europe that had begun in the 1880s. After nearly doubling every twenty years since 1820, Newark's population in 1920 stood at just over 414,000. By 1940, however, without the great influx of European immigrants entering the city, the number of Newark residents had increased only slightly to 429,000. After 1950 the city's population began to decline (Jackson 1971: 39).

With immigration from Europe sharply curtailed, the years 1920 to 1950 saw groups such as the Germans, the Irish, the Italians and the Jews becoming more established in New Jersey's social fabric (Popper 1952: 206-215). Newark's immigrant groups also began wielding greater political power in the twentieth century. In the 1900s, the Irish were a potent political force in Newark; in later decades, the Jews and the Italians became increasingly prominent in the Newark political scene (Stellhorn 1982: 26).

As these European ethnic groups were adjusting with varying degrees of success to life in Newark, the city once again became home to a large influx of newcomers. The most striking feature of Newark's social history since World War I has undoubtedly been the tremendous migration of blacks--generally from the rural south--into the city. Whereas the black population of Newark in 1900 was less than three percent, by 1970 over half of the Newark population was black. Between 1950 and 1970 alone, over 130,000 blacks migrated to Newark in search of employment (Jackson 1972: 39-41; Fleming 1977: 193). While the life of any new immigrant group in a new environment is difficult, black newcomers to Newark faced particular hardships. For many years, strict racial segregation was the order of the day in Newark. With regard to housing, the white community essentially closed its doors to blacks; black people were continually forced into the rapidly deteriorating sections of the inner city, with an extremely high concentration in the third ward. Occupational opportunities for blacks were severely limited, in part because of the discriminatory practices of the trade unions. If blacks were able to find work at all, they generally had to take the most menial kinds of jobs (Jackson 1972: 46-55).

In spite of the massive numbers of blacks migrating to the city in the decades following World War II, the overall population of Newark was actually declining. Newark became a predominantly black city in the 1950s and 1960s in part because many white residents simply left the city. One of the ironies of Newark's sophisticated transportation network was that it made it easier for people to continue to work in the city while living somewhere else (Popper 192: 156; Hirsch 1978: 96-99; Stellhorn 1982: 25). This exodus of much of Newark's white community has had a deep impact on the city's recent social history. After 1950 for example, many old Irish, German, and Jewish neighborhoods simply disappeared as their residents moved to the suburbs. Moreover, with middle class property owners leaving the city, Newark's tax base has declined sharply since World War II, while property taxes for those who have remained have substantially increased.

At the end of the 1960s and through the 1970s, Newark was often seen as a symbol of urban decay and racial antagonism. The riots of July 1967 in which twenty-three people were killed and much of the central city was devastated by burning and looting, marked a low point in its history. Hastening the departure of merchants and manufacturers from the city, the riots brought national attention to Newark. In 1975, *Harper's*, after examining a number of large American cities in terms of housing, education, health care and overall quality of life, ranked Newark as the worst city in the nation (Louis 1975: 67-71).

In the 1970s, the Gateway urban renewal project between Penn Station and Mulberry Street opened a new chapter in the history of Newark's street development. The Gateway's enclosed walkways obviously serve the basic function of city sidewalks, allowing pedestrians to move from one area of the city to another. Moreover, in the walkways connecting the various buildings of the complex, one finds many of the essential services normally found on commercial city streets: drugstores, newsstands, coffee shops, restaurants, numerous banking facilities, and a hotel. Thus, the developers of the Gateway Complex have recreated urban street life in an enclosed, protected environment above ground level, further diverting street life from Newark's downtown. The construction of high-rise apartment buildings south of Hill Street

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destroyed the continuity of downtown Newark. These buildings turned away from Broad Street, and eliminated all of the retail and pedestrian activity below Hill Street. Commercial buildings south of the high-rises became isolated from the rest of downtown Newark leading to their deterioration. Currently, the University Heights redevelopment area west of the central business district is holding the line at University Avenue in the Four Corners area. However, north of Four Corners, new university-related buildings are replacing historic buildings lining Washington Street slowly eroding the edges of the James Street Commons Historic District.

The construction of the New Jersey Performing Arts Center removed a number of historic buildings previously listed as eligible components of the Military Park Commons Historic District. On the block now occupied by the Arts Center was the Newark Athletic Club/Military Park Hotel, an 11-story, limestone-clad Renaissance Revival building. Designed by British architect Jordan Green, the Athletic Club followed the tenets of the City Beautiful movement in its design. It was converted to the Military Park Hotel in 1943. By the time it was demolished for the Arts Center, it had long been abandoned and vandalized. The loss of Saybrook Place, a one-block street stretching from park Place to McCarter Highway, removing a row of six, late nineteenth century brick and brownstone row houses, was also significant. The Historic District was delineated to avoid the New Jersey Performing Arts Center.

In recent years, Newark has begun to defy its critics' gloomy expectations. Although still faced with many long-standing and somewhat intractable problems, the city has taken on a new, more positive image. Newark remains the state's largest city and most important commercial and financial center, and it continues to serve as one of the major transportation centers of the eastern seaboard.

The Architecture of the Military Park Commons Historic District

The buildings in the Military Park Commons Historic District were constructed mostly between 1870 and 1940, with some earlier and later exceptions. They range in character from low scale, single-story commercial buildings to a twenty-one-story office tower. In between these two extremes are a variety of early three- to five-story brick and brownstone, residential and commercial buildings, factory buildings with Italianate and Romanesque Revival features, mid-size office buildings of ten to twelve stories, one theater building and two churches, Trinity and St. Philips Cathedral, and First Baptist Peddie Memorial Church. Although these buildings vary in height, massing, materials and architectural style, they relate to each other in age, function and quality of workmanship, indicative of the high level of architectural development present in Newark during the period 1870 to 1940.

Some of the most architecturally prominent buildings in the state of New Jersey are located in the Military Park Commons Historic District. These represent the growth and pride of the individual commercial establishments which constructed them, as well as the very growth of the city of Newark as the heart of metropolitan northern New Jersey. They represent Newark as the commercial, financial, institutional and social focus of the urban-suburban core surrounding the city. These include the only large-scale skyscraper in the district, the 21-story Military Park Building, all of the major Newark department stores except for Bamberger's, the two major piano companies, Griffith Music and Lauter Piano, the Robert Treat Hotel, as well as two of the City's oldest social clubs, the Essex Club and the Progress Club.

Newark's tall buildings were basically built in two phases. The first phase, from 1900 to 1916, produced the earliest tall buildings in New Jersey. The very first vertically-reaching office building in Newark was the Firemen's Insurance Company Building at the intersection of Broad and Market Streets in the Four Corners Historic District. In 1910, the company's new, glittering, white, sixteen-story building towered over all, as Newark's first skyscraper, and visible symbol of the new twentieth century. The Firemen's Insurance Company Building was followed by a variety of tall buildings in the Four Corners area, including the twelve-story Kinney Building finished in 1912, the ten-story National State Bank, the ten-story Union Building on Clinton Street in 1906 and the Essex Building several years after. In the Military Park Commons Historic

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District, the first tall building was the Wiss Building, a ten-story, glazed white terra cotta building, at 665-671 Broad Street (see photo 16). Henry Baechlin, a practitioner of the City Beautiful aesthetic, who was also one of the architects of Newark's Symphony Hall, designed the building. The Wiss building is characterized by a tri-partite classical composition of base, body and attic, with an invented order of pilaster strips dividing the windows into three vertical bays. Engaged decorative pendants, reminiscent of the work of Louis Sullivan, hang below the entablature.

A second tall building boom started in the 1920s and ended with the Depression. In 1923, the nine-story Newark Athletic Club rose on Park Place (it was demolished several years ago for the New Jersey Performing Arts Center). This was followed by the William Lehman-designed Goerke's Department Store at 689-691 Broad Street which was finished the following year. The eclectic building followed the white color palette of the City Beautiful movement with its white glazed terra cotta cladding, its low relief ornament and crenellated parapet. The architectural firm of Polhemus and Coffin constructed the twenty-one-story Military Park Building, the tallest building in New Jersey at this time in 1925. Composed of masses of varying heights which are dominated by a corner tower of 21 stories, it is the most prominent building facing Military Park. The Art Moderne-influenced building utilized militaristic themes throughout, including a castellated roofline, recessed terra cotta relief panels depicting soldiers and musketry, and threatening gargoyles. At the same time, the Firemen's Insurance Company moved uptown to the Military Park area to build their new headquarters at 8-12 Park Street. Designed by the father and son team of John H. and Wilson C. Ely, who also designed the Newark City Hall and the National Newark and Essex Bank Building, the base of the building was built in 1924, followed by the upper floors in 1927-1928. The same year, George Elwood Jones designed the Griffith Building, a 14-story narrow showroom, performance and office building next to Hahne and Company. In 1928, the New Jersey Bell Telephone Company built their twenty-story Art Deco tower on Washington Park. Two years later, the American Insurance Company followed with a sixteen-story Colonial Revival tower next to the Newark Public Library (in the James Street Commons Historic District). At the same time, in the Four Corners area, the twenty-story Federal Trust Building was completed on Commerce Street. This race for the sky ended in the throes of the Depression, with the construction of Newark's two most famous towers, the thirty-four story, Raymond Commerce Building, completed in 1930, and the thirty-five story, National Newark and Essex Bank Building, completed in 1931. With their successive setbacks underscoring the idea of continuous vertical movement, these two buildings completed the dynamic city skyline. The effect became particularly dramatic because the architects of these buildings, like those of the Military Park Building, culminated the upward thrusts of these dramatic architectural shafts in intricate crowns of setback masses. The dense accumulation of skyscrapers projected an image of solid financial power, as well as American pride in the technological achievement of the skyscraper.

Both locally and nationally prominent architects designed many of the buildings within the Military Park Commons Historic District; some of these were published in the architectural periodicals of the day. Perhaps the most famous of these architects was Richard Upjohn, who erected the chancel addition to Trinity and St. Philip's Cathedral in 1869, and added Gothic Revival features to the interior of the church. William Halsey Wood, a Newark-based architect designed First Baptist Peddie Memorial Church, his architectural masterpiece, but was perhaps better known outside of Newark for his competitive design for the Cathedral of St. John the Divine in New York City, a scheme he had entitled, "Jerusalem, the Golden." Along with First Baptist, Wood was responsible for the design of the William Clark House, an imposing 28-room mansion in the Forest Hill Historic District in north Newark. The architectural firm of Polhemus and Coffin, designers of the Military Park Building were known not only for their designs of commercial buildings but of country houses. They published a book, Small French Buildings, in 1921. The well-known firm of Guilbert and Betelle designed the Robert Treat Hotel at 50 Park Place, constructed in 1916, and the Essex Club at 52 Park Place, in 1926. Buildings of the firm outside of the district include the Chamber of Commerce Building on Branford Street, the Newark Normal School in north Newark, and many of Newark's most attractive school buildings, the type of building the firm was most famous for.

Local architectural firms had their share of work in the Military Park area. The most notable local turn-of-the twentieth-century architectural firm to work in the Military Park area was that of Wilson C. and John H. Ely. The local father and son

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architectural firm of Wilson and John Ely were responsible for a number of significant public buildings in Newark, including the Firemen's Insurance Company at 8-12 Park Place, and Cathedral House at 24 Rector Street. Outside of the District, the Elys designed the Newark City Hall, Mutual Benefit Life Building on north Broadway, the former New Jersey Historical Society, also on North Broadway, and the American Insurance Company Building (most recently Rutgers Law School) on Washington Place.

William Lehman and Frank Grad were two of the major figures in Newark's architectural life in the twentieth century. Lehman had a long and influential impact on the architectural history of Newark. A native Newarker, Lehman opened his own practice after attending Cornell University School of Architecture. His firm grew to the point where his was one of the most successful in the City; by 1979, Lehman architects had designed over 5,000 buildings, including residences, apartment buildings, and commercial buildings. In the 1920s, the firm specialized in commercial and institutional structures, such as the Goerke Department Store (S. Klein's) and the Progress Club in 1929, on Fulton Street, both in the District. The United States Trust Company Building, one of the classicizing buildings in the City Hall area, at 972 Broad Street, was designed in 1928. After emigrating from Austria, Frank Grad opened a practice in Newark in 1907. In the 1930s he took his two sons, Bernard and Howard, into partnership, establishing the firm, Frank Grad and Sons (in the 1960s, the firm became the Grad Partnership). The Grad firm was responsible for the John F. Kennedy pedestal in Military Park. Grad's most famous work is the Raymond Commerce Building, which he designed in 1929. With the architects George Backoff and Henry Baechlin, Grad designed Newark Symphony Hall, originally built as the Salaam Temple on south Broad Street. In the Military Park Commons Historic District, Baechlin designed the Wiss Building, the earliest tall building in the district and one that followed the tenets of the City Beautiful movement. Other local architects include George Elwood Jones, designer of the Griffith Piano Company in the district, and the Federal Trust Company on Commerce Street and the Academy Building on Academy Street in the Four Corners Historic District.

The best-known buildings in the Military Park Commons Historic District are probably the department stores. Newark's oldest department store building dominates the corner of Broad and New Street at 609 Broad Street. The first of its kind in the city, the four-story brick and glass emporium opened amidst great fanfare on Labor Day 1901, boasting advanced fireproof construction, sprinkler systems, and a "moving staircase" (Newark Evening News, September 1, 1901). Classicizing elements such as a tripartite horizontal façade division with stone clad basement, two-story brick body and a fenestrated attic characterize the façade. The building was designed by Goldwin Starrett, architect of the Thompson-Starrett Company, one of the largest construction companies in the United States at the turn-of-the-twentieth century. William Lehman designed the other two major department stores, the Goerke Department Store (later S. Klein's) at 689-691 Broad Street, and the Kresge Department Store at 715 Broad Street. He was also responsible for the new terra cotta façade of McCrory's at 701 Broad Street.

Constructed in a variety of forms and styles, the piano showroom is a specialized commercial building type found in Newark. Of the many piano enterprises located here, the Griffith Piano Company at 605-607 Broad Street was the best known. Its headquarters, a small-scale skyscraper with eclectic ornamentation containing not only elaborate display areas but also recital halls and office space for the Griffith Music Foundation, was the largest of this building type in the central business district. The Lauter Piano Company, manufacturer of the Lauter and the Lauter-Humana Player Piano, occupied the elaborate glazed terra cotta clad and column-supported showroom at 591 Broad Street.

The largest grouping of late nineteenth century residential buildings can be found on the south side of Fulton Street; scattered examples can be found on Rector Street, Central Avenue and Halsey Street. Fulton Street is characterized by attached three- and four-story masonry row houses with Greek Revival or Italianate detailing. Most have classicizing wooden entablatures, stone lintel, sills and water tables, door enframements and stoops. Originally built as single-family houses, many have been converted to multi-family housing or commercial uses, some as early as the 1930s, when dentists occupied 23 Fulton Street and the Washington Restaurant, most likely a tea room, was located at 47 Fulton Street (Newark City Directory: 1935).

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Additional information on buildings within the Military Park Commons Historic District is located in the Description Section under the individual address listings.

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Architect/Builder (Continuation Sheet)

Baechlin, Henry
Ely, John
Ely, Wilson
Guilbert and Betelle
Harris and Sohn
James, Josiah
Jones, George Elwood
Lehman, William
Nicoll, Charles
Polhemus and Coffin
Starrett, Goldwin
Upjohn, Richard

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Verbal Boundary Description

Beginning at the intersection of Raymond Boulevard and Halsey Street, the district boundary runs north along the east side of Halsey Street to the corner of Halsey Street and West Park Street; then east along the north side of West Park Street until the eastern property line of 22 West Park Street (Block 51 Lot 1); then north along the eastern property line of 22 West Park Street (Block 51 Lot 1); then west along the southern property line of 665-671 Broad Street (Block 51 Lot 59) to the rear of the properties facing Broad Street; then north along the rear property lines facing Broad Street to the northern side of New Street; then west along the northern edge of New Street to the intersection of Halsey Street; then north along the eastern edge of Halsey Street to the rear lot line of 27 Central Avenue (Block 22 Lot 9); then east along the rear property line of properties facing Central Avenue ending at the rear property line of 13 Central Avenue (Block 22 Lot 1); then north along the rear of the properties facing Broad Street to the southern edge of Washington Place; then east across Broad Street to the northern lot line of 554 Broad Street (Block 14 Lot 8); then south along the eastern property line of 570 Broad Street (Block 14 Lot 1); then east along the rear of the properties facing Fulton Street to the western boundary of 20 Fulton Street (Block 14 Lot 49); then south along the western property line of 20 Fulton Street to the northern edge of Fulton Street; then east along the northern edge of Fulton Street to the corner of McCarter Highway; then south along the western edge of McCarter Highway to the southern property line of 34 Rector Street (Block 17 Lot 26); then west along the rear of the properties facing Rector Street to the western edge of Park Place; then east along the western edge of Park Place until it becomes Center Street; then east along the western edge of Center Street until the corner of Ronald H. Brown Street; then south along the western edge of Ronald H. Brown Street to the corner of East Park Street; then west along the northern edge of East Park Street to the corner of Park Place; then south along the eastern edge of Park Place to the corner of Raymond Boulevard and Broad Street; then west along the northern edge of Raymond Boulevard to the place of the beginning.

Verbal boundary justification

Boundaries of the Military Park Commons Historic District were drawn to include the most significant buildings, sites and objects in the area north of Raymond Boulevard (the old Morris Canal); to the south and east of the James Street Commons Historic District; to the west of McCarter Highway (State Highway 21), and the New Jersey Performing Arts Center. These boundaries encompass the band of buildings surrounding Military Park, the original "middle commons" of the 1666 Newark town plan. The Morris Canal formed a physical boundary between the development of the Military Park Commons area and the Four Corners Historic District to the south. In 1932, the canal was paved over and Raymond Boulevard was created, a rather wide, imposing, and fast-moving thoroughfare running east-to-west, continuing the demarcation between the two parts of the central business district and forming the southern boundary of the Military Park Commons Historic District. The James Street Commons Historic District forms the western, and part of the northern boundary of the District. The remaining northern boundary consists of empty lots on Lombardy Street and a newer office building facing Broad Street (560 Broad Street). The eastern boundary is formed by McCarter Highway, a major transportation corridor and truck route which runs parallel to the shore of the Passaic River. The boundary is drawn around, and excludes, the site of the New Jersey Performing Arts Center, a recently constructed arts center situated on a triangular lot between Rector Street and Center Street. The boundary also excludes the site of the PSE& G plaza between Raymond Boulevard and East Park Street, a mirrored-glass skyscraper built in the early 1980s.

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Photographs

The following information is the same for all the photographs listed:

- 1) Name of property: Military Park Commons Historic District
- 2) City and state: Newark, New Jersey
- 3) Photo by: Jim Kaplun, Zakalak Associates
- 4) Photo taken: January 4 & 18, 2003
- 5) Location of negative: Zakalak Associates
30 Linden Place
Red Bank, NJ 07701
- 6) & 7) Descriptions of views indicating direction of camera:

- Photo 1 of 46: Military Park, south end, looking southeast. Showing from left to right: Military Park Building, Raymond-Commerce Building, National Newark and Essex Bank Building (744 Broad Street). (Raymond-Commerce and 744 Broad Street are out of the district.)
- Photo 2 of 46: Broad Street, east side, looking southeast. Trinity and St. Philip's Cathedral in Military Park. Military Park Building in right background.
- Photo 3 of 46: Military Park, looking northwest. Gutzon Borglum's "Wars of America" with the Hahne's Building in the background
- Photo 4 of 46: Military Park, looking southeast. Spanish Cannon.
- Photo 5 of 46: Military Park, looking east. General Philip Kearney statue with Robert Treat Hotel (1964) addition in background.
- Photo 6 of 46: Military Park, looking northwest. Commodore Perry cannons and base of Liberty Pole.
- Photo 7 of 46: Military Park, looking northeast. Frederick T. Frelinghuysen statue. Trinity and St. Philip's Cathedral in background.
- Photo 8 of 46: Military Park, looking northeast. Bust of John F. Kennedy. Military Park Building in the background.
- Photo 9 of 46: Monsignor Doane Park, looking southeast. Monsignor Doane statue.
- Photo 10 of 46: Broad Street, looking southwest. From left to right: Prudential (out of district), 715 Broad Street (Kresge Building), 701 Broad Street (McCrory's, now Valu-Plus).
- Photo 11 of 46: Broad Street, looking southwest. From left to right: Prudential (out of district), 715 Broad Street (Kresge's), 701 Broad Street (McCrory's), 693-695 Broad Street (J. Lissner), 689-691 (S. Klein's), 683-685 Broad Street and 679-681 Broad Street (Schrafft's).
- Photo 12 of 46: Broad Street, looking northwest. From left to right: 701 Broad Street (McCrory's), 693-695 Broad Street (J. Lissner), 689-691 (S. Klein's), 683-685 Broad Street and 679-681 Broad Street (Schrafft's), 677 Broad Street, 675 Broad Street, and 665-671 Broad Street (Wiss Building).
- Photo 13 of 46: Halsey Street from its intersection with West Park Street, east side, looking south. Rear of S. Klein's and Kresge's.
- Photo 14 of 46: 104-116 Halsey Street, looking northeast. S. Klein's is in the background.
- Photo 15 of 46: 677, 675 Broad Street, looking northwest.
- Photo 16 of 46: 683-685 Broad Street, 679-681 Broad Street (Schrafft's), 677, 675, 665-671 Broad Street (Wiss), 609 Broad Street (Hahne and Company Department Store), looking northwest.
- Photo 17 of 46: Hahne and Company Department Store at 609 Broad Street, and the Griffith Building at 605-607 Broad Street, looking northwest.

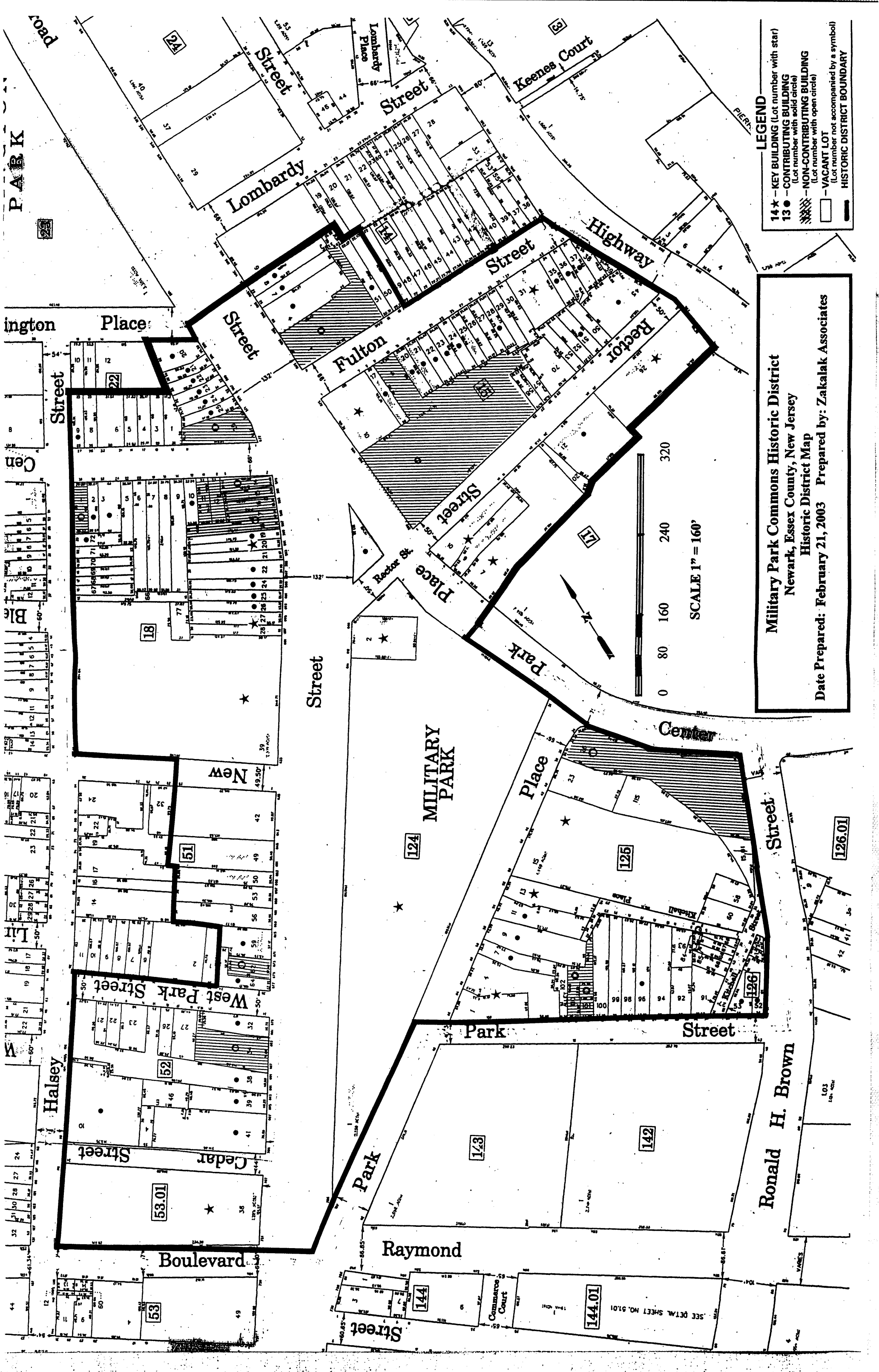
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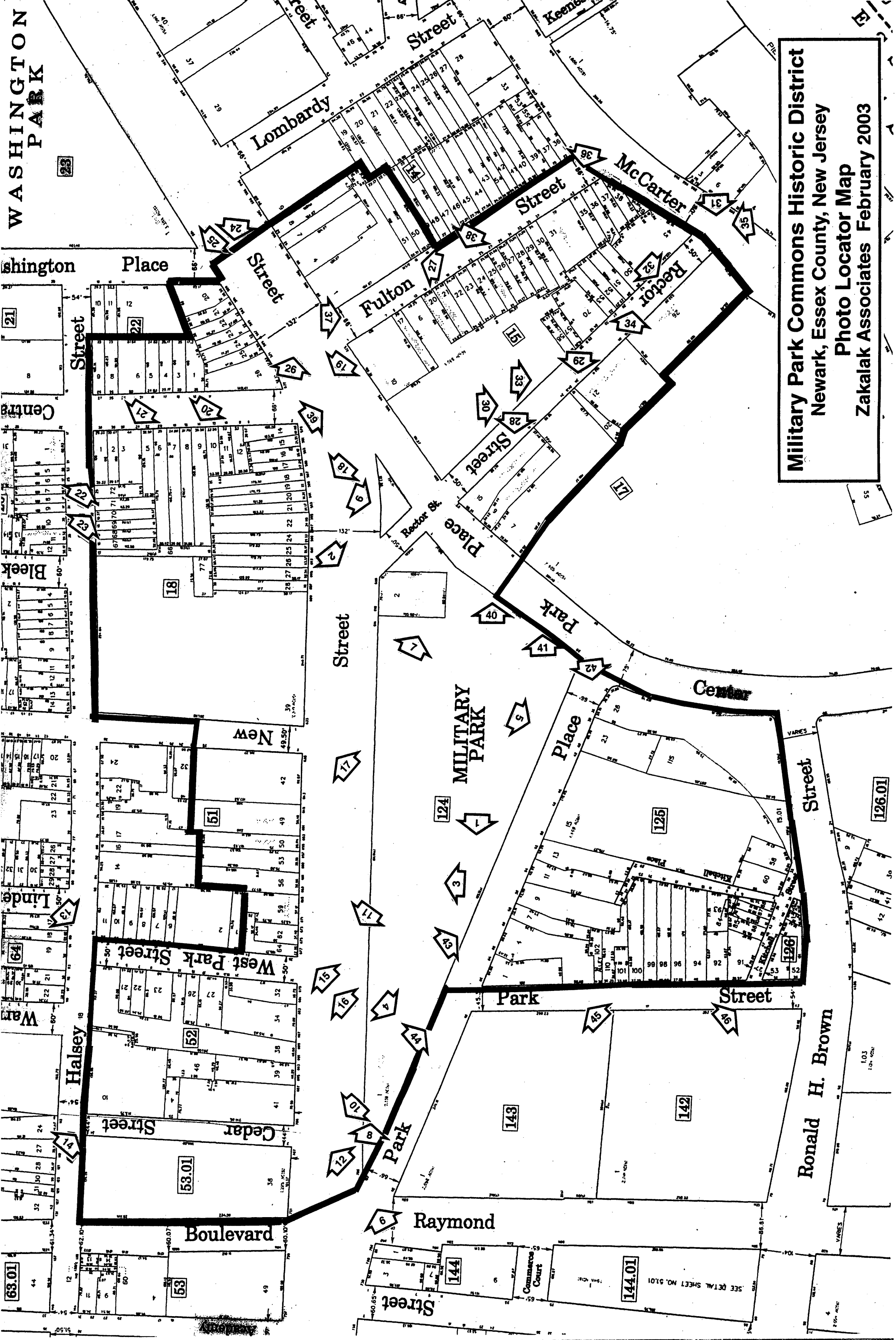
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- Photo 18 of 46: 601-603 Broad Street, 595-599 Broad Street, 591 Broad Street (Lauter Piano Company), 589 Broad Street and 583-587 Broad Street, looking southwest.
- Photo 19 of 46: 609 Broad Street (Hahne's), 605-607 Broad Street (Griffith), 601-603 Broad Street, 595-599 Broad Street, 591 Broad Street (Lauter Piano Company), 589 Broad Street, 583-587 Broad Street and 579 Broad Street, looking southwest.
- Photo 20 of 46: 12 Central Avenue, looking southwest.
- Photo 21 of 46: 24-26 Central Avenue, 28 Central Avenue, 30 Central Avenue, looking southwest.
- Photo 22 of 46: Central Avenue, looking northeast. Hamilton Pub at 27 Central Avenue in middle of photo, 30 Central Avenue at right.
- Photo 23 of 46: 26 Halsey Street, looking northeast.
- Photo 24 of 46: 571-577, 567, 565, 563, 561, 559 Broad Street, west side, looking southwest.
- Photo 25 of 46: Washington Place streetscape, looking west. 559 Broad Street, the only building in the district is at the far left of the photograph.
- Photo 26 of 46: Broad Street between Lombardy and Fulton Streets, looking northeast. From left to right: 550 (out of district), 560, 562, 570 Broad Street.
- Photo 27 of 46: Fulton Street, north side, looking northwest. 579 Broad Street and 16 Fulton Street.
- Photo 28 of 46: Rector Street, south side, looking west. Rear of 2 Park Place and associated carriage house.
- Photo 29 of 46: Rector Street, south side, looking west. Cathedral House and base of 10-12 Park Place.
- Photo 30 of 46: Rector Street, south side, looking east. Base of 10-12 Park Place, Cathedral House, Science High School.
- Photo 31 of 46: Rector Street, south side, looking west. Science High School with 10-12 Park Place in background.
- Photo 32 of 46: Rector Street, south side, looking south. Science High School terra cotta door detail.
- Photo 33 of 46: Rector Street, south side, looking southeast. Science High School and Cathedral House.
- Photo 34 of 46: Rector Street, north side, looking northeast. 41 Rector Street and 989-995 McCarter Highway.
- Photo 35 of 46: 989-995 McCarter Highway, looking northwest.
- Photo 36 of 46: Fulton Street streetscape, looking west from McCarter Highway. From left to right: 47, 45, 43, 37 (Progress Club), 31 (Cook Building), 23, 21, 19 Fulton Street.
- Photo 37 of 46: Fulton Street streetscape, looking east from Broad Street. From left to right: 37 (Progress Club), 31 (Cook Building), 23, 21, 19, 17, 15 and 9 Fulton Street. First Baptist Peddie Memorial at far right.
- Photo 38 of 46: Fulton Street streetscape, looking west from McCarter Highway. From left to right: 23, 21, 19, 17, 15, 9 Fulton Street and First Baptist Peddie Memorial Church.
- Photo 39 of 46: First Baptist Peddie Memorial Church, 572-584 Broad Street. 624 Broad Street (YM-YWCA), 2 Park Place (Symington/Continental House), 10-12 Park Place (Firemen's Insurance Company).
- Photo 41 of 46: Park Place looking towards Broad Street in a northerly direction. Military Park is at the left, and the New Jersey Performing Arts Center is at the right (not in district).
- Photo 42 of 46: Park Place, looking south. From left to right: Robert Treat Hotel (1964 addition and original hotel), Essex Club, 54, 56, 58 Park Place, Military Park Building (60 Park Place).
- Photo 43 of 46: Park Place, looking northeast. From left to right: Robert Treat Hotel (1964 addition and original hotel), Essex Club, 54, 56, 58 Park Place, Military Park Building (60 Park Place).
- Photo 44 of 46: Park Place, looking northeast. From left to right: Robert Treat Hotel (1964 addition and original hotel), Essex Club, 54, 54, 58, 58 ½ Park Place, Military Park Building (60 Park Place).
- Photo 45 of 46: East Park Street, looking west. Military Park Building in background and Carlton Hotel in foreground.
- Photo 46 of 46: 38 and 40 East Park Street, looking east.





WASHINGTON
PARK

Military Park Commons Historic District
Newark, Essex County, New Jersey
Photo Locator Map
Zakalak Associates February 2003